The MUSIC EDUCATION SERIES

FOR THE PIANO

HAND EXPANSIONS AND CONTRACTIONS

BY

E. R. KROEGER

OPUS 69

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FOR THE PIANO

HAND EXPANSIONS AND CONTRACTIONS

IN THE FORM OF
ARPEGGIO AND SCALES EXERCISES
IN ALL THE KEYS

BY

E. R. KROEGER

Opus 69

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PREFACE

The following Scale and Arpeggio Exercises have been extensively used by the editor in his private instruction, and are now presented to the public. No doubt similar combinations have already been made; but if they have been published, the editor is unacquainted with them. The main point to be gleaned from this form of practice is facility in moving from four-toned chords to three-toned, and from these to scales. Combinations of arpeggios and scales are frequently met with in the works of the great masters of pianoforte composition, and therefore the present exercises will be found to be valuable preliminary practicing material. With reference to the manner of practice, the editor recommends that each division be taken from six to ten times before going to the next. Each should first be played slowly, with a clear finger stroke, and be gradually increased in velocity. Later, the exercises may be played with great rapidity. Four octaves is the distance given in all the exercises, but it is to be desired that eventually the entire length of the keyboard be used. Different touches may be employed: *legato*, *staccato*, and *portamento*. If the student is unfamiliar with either the scales or arpeggios, separate practice of the hands is essential. At first, it is not imperative that the various divisions should be taken in the order given. The instructor must use his judgment as to what to combine until all divisions are mastered. It will be found excellent practice to play one of the Seventh Chord Arpeggios ten or twelve times, and then follow it up immediately with one of the scales. When all are mastered, it is recommended that the exercises be taken in chromatic order rather than in the "circle of fifths" (that is, C, D♭, D, E♭, etc.). No attempt has been made to indicate accentuation; this form of practice may be taught when desirable. As to fingering, the editor has used the customary methods, but has also added the C major fingering to those scales and arpeggios beginning upon the black notes, for practicing material. The latter should only be taken up when the regular fingering has been learned. The signatures have been given as far as six sharps and six flats. Seven sharps or flats have not been given, as these keys are included enharmonically in others. Practically, seven sharps or flats are not met with in composition. It may be thought that the editor has inserted more "accidentals" than necessary. Experience has proven that it is wiser to use more than are required, rather than the precise number, as many students are apt to be careless in this particular.

E. R. Kroeger.

HAND EXPANSIONS AND CONTRACTIONS

IN THE FORM OF

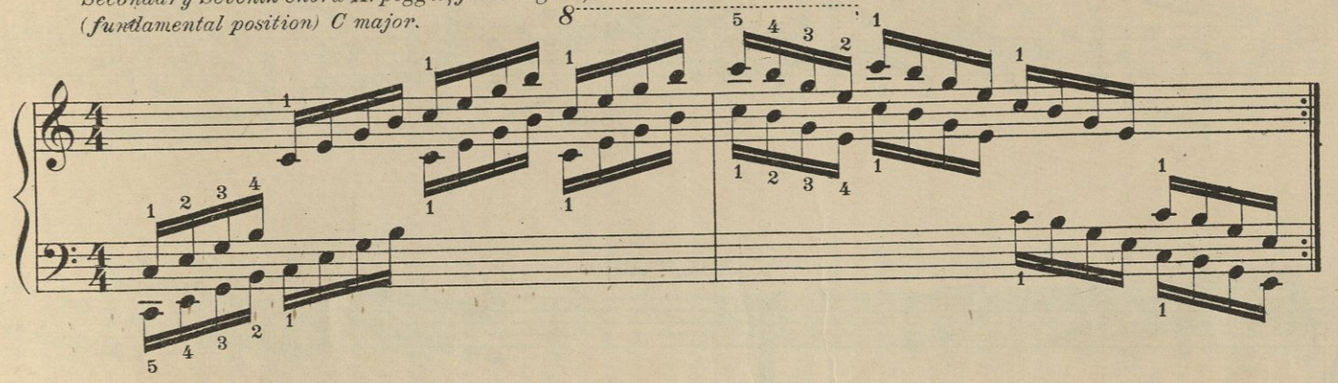
ARPEGGIO AND SCALE EXERCISES IN ALL THE KEYS

I

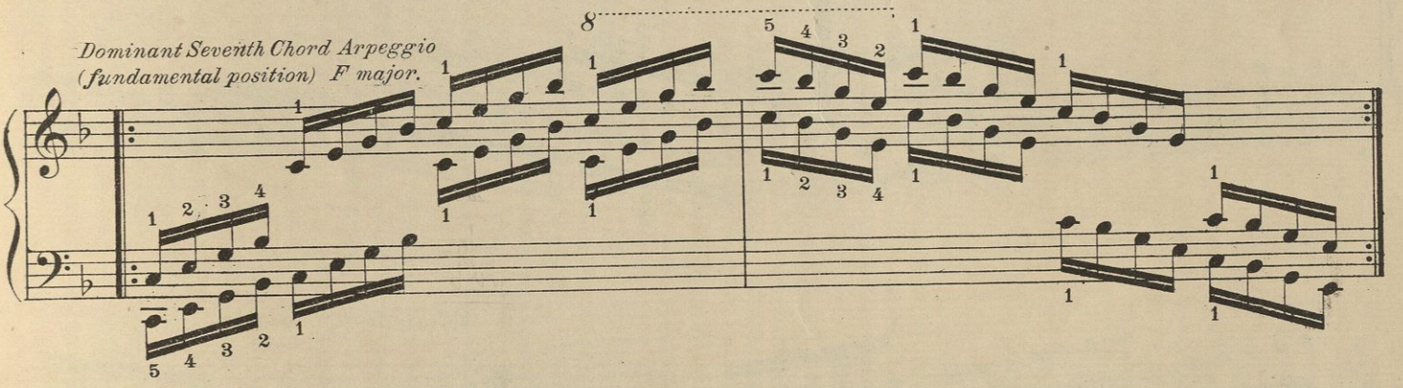
Edited and Compiled by E. R. KROEGER

Op. 69

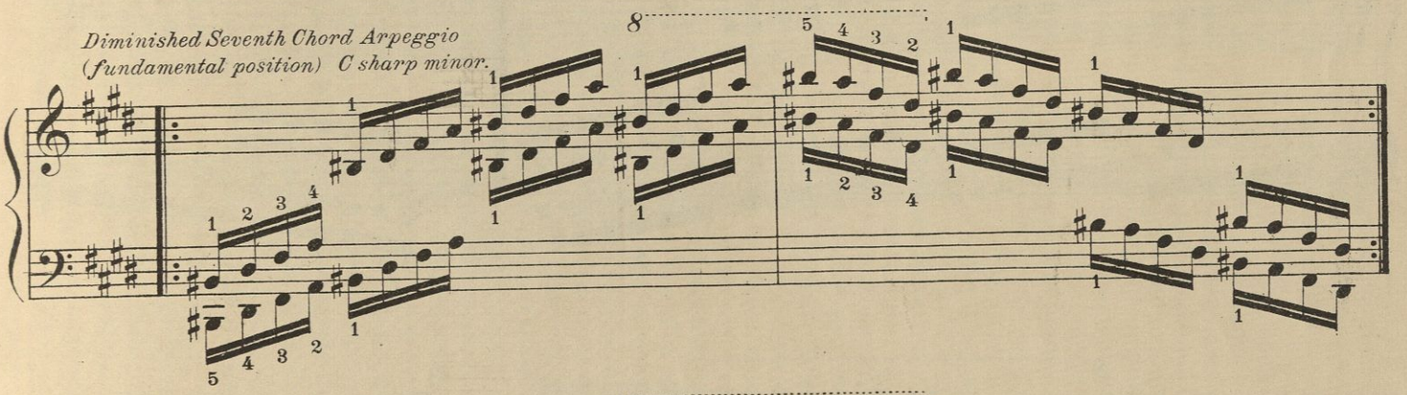
Secondary Seventh Chord Arpeggio, first degree,
(fundamental position) C major.



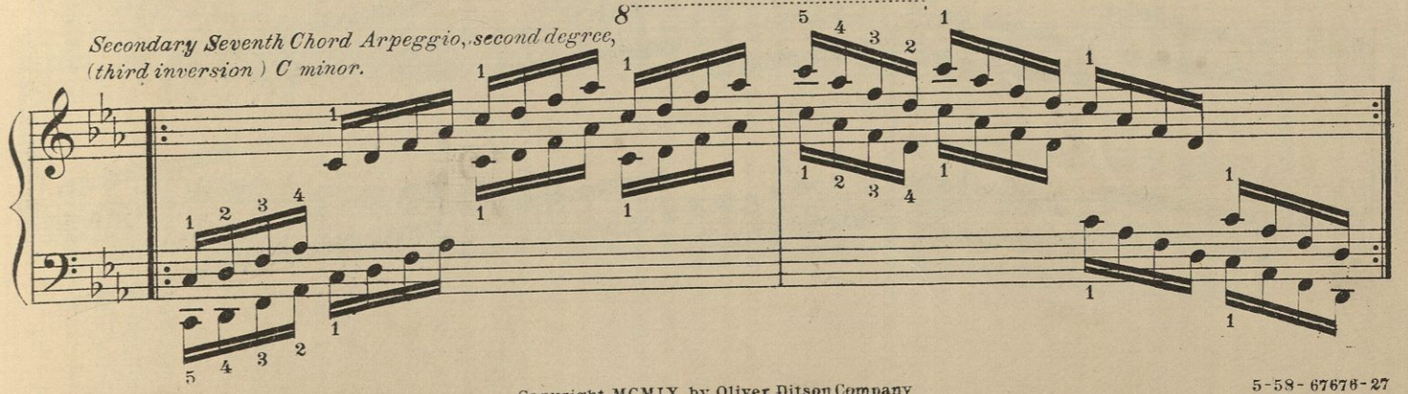
Dominant Seventh Chord Arpeggio
(fundamental position) F major.



Diminished Seventh Chord Arpeggio
(fundamental position) C sharp minor.



Secondary Seventh Chord Arpeggio, second degree,
(third inversion) C minor.



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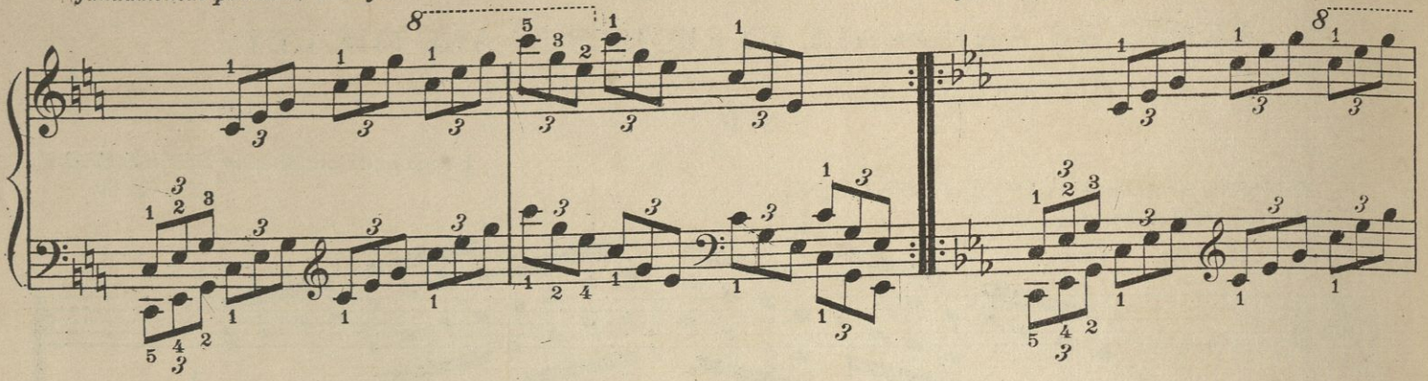
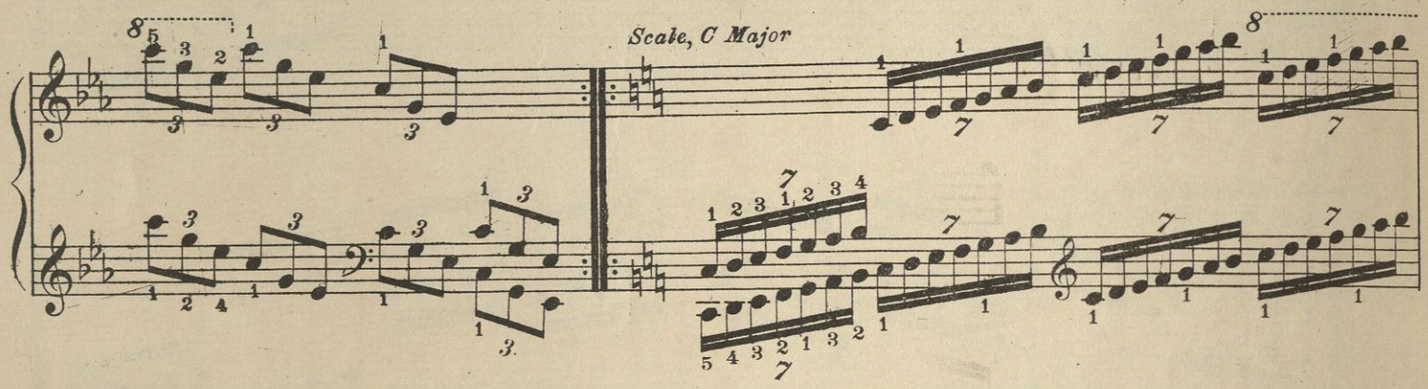
Common Chord Arpeggio, first degree, (fundamental position) C major

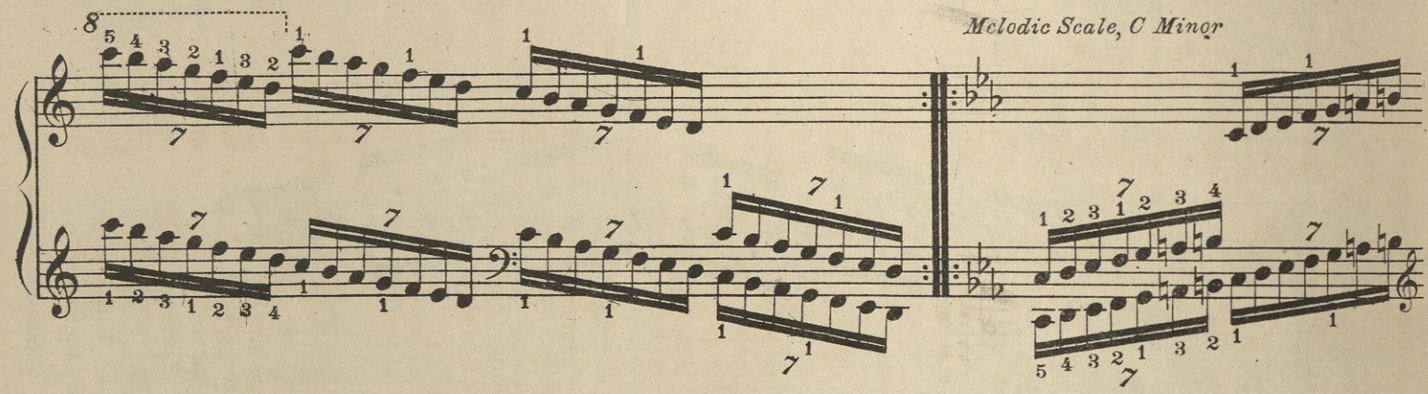
Common Chord Arpeggio, first degree, (fundamental position) C minor

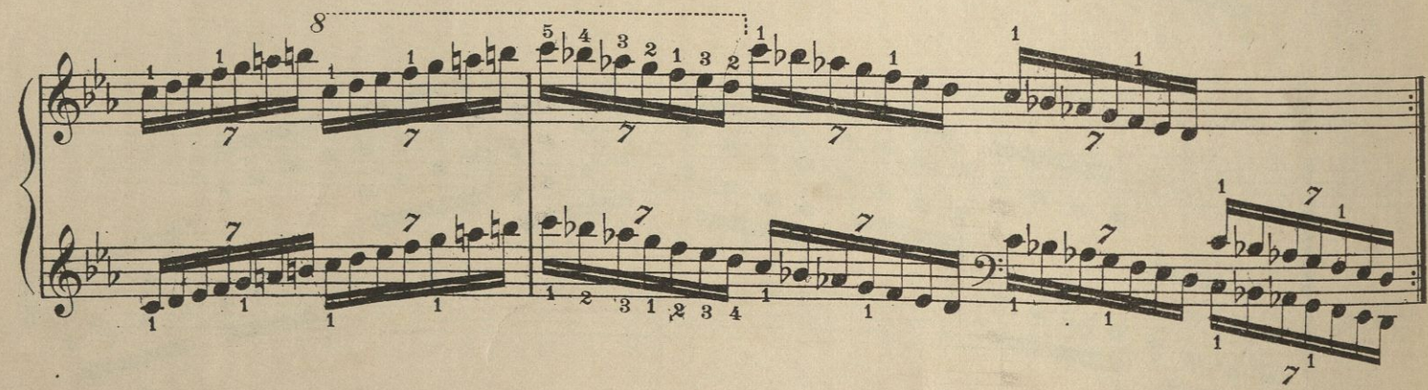


Scale, C Major



Melodic Scale, C Minor





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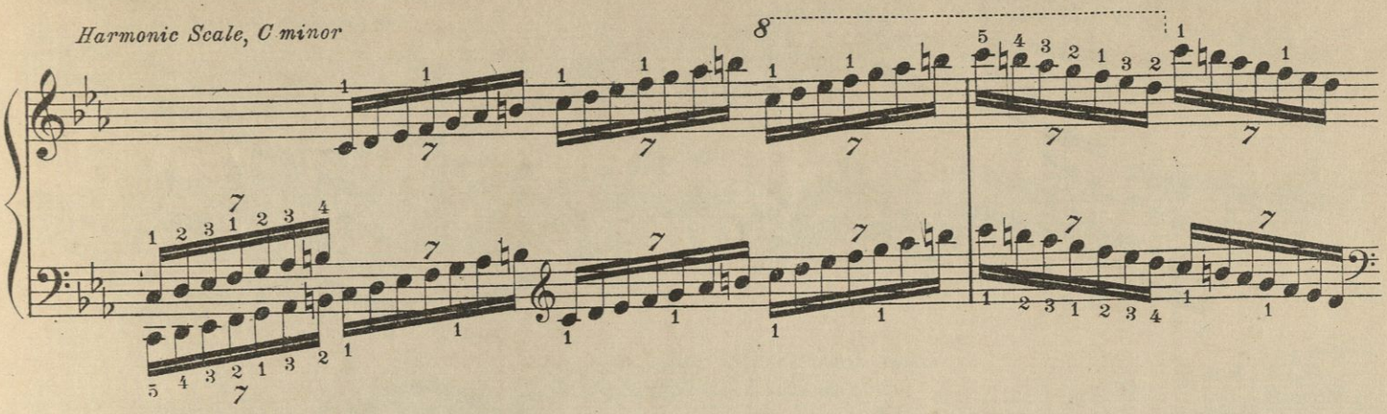
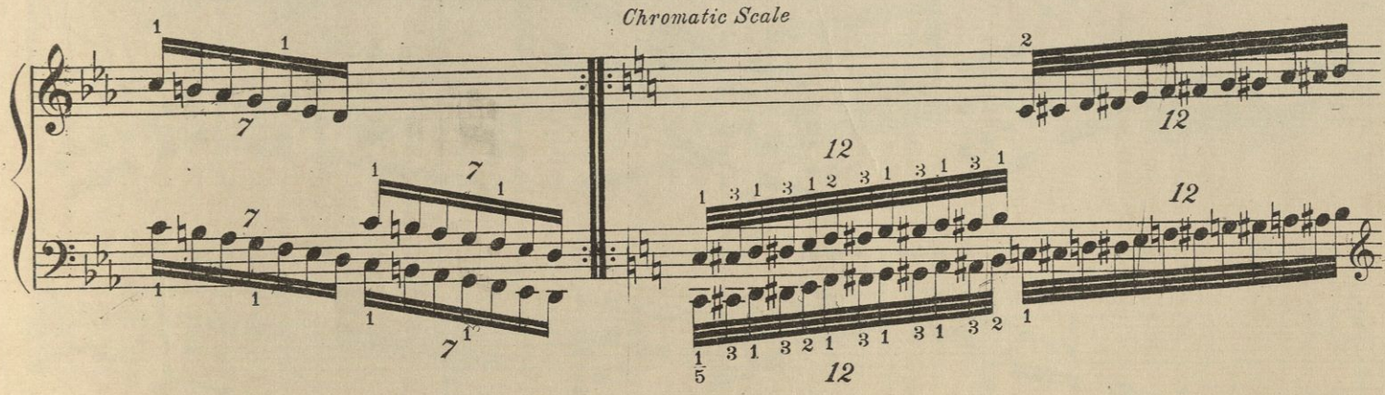
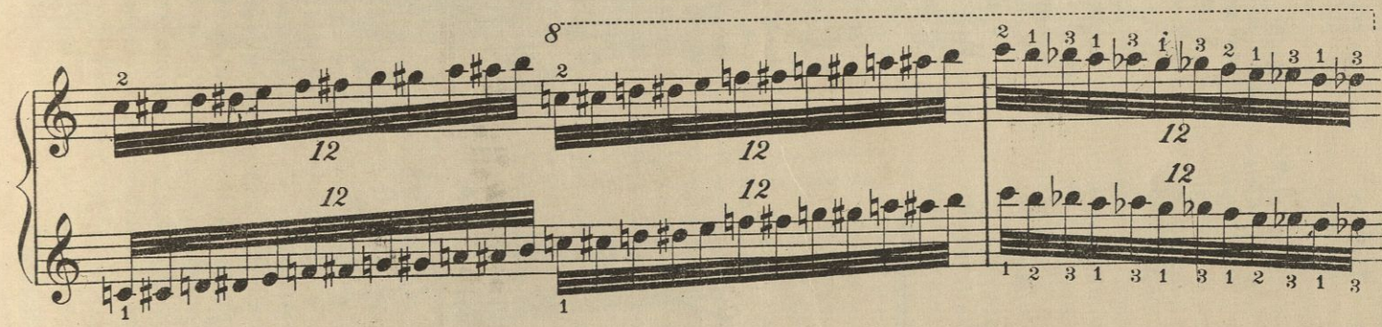
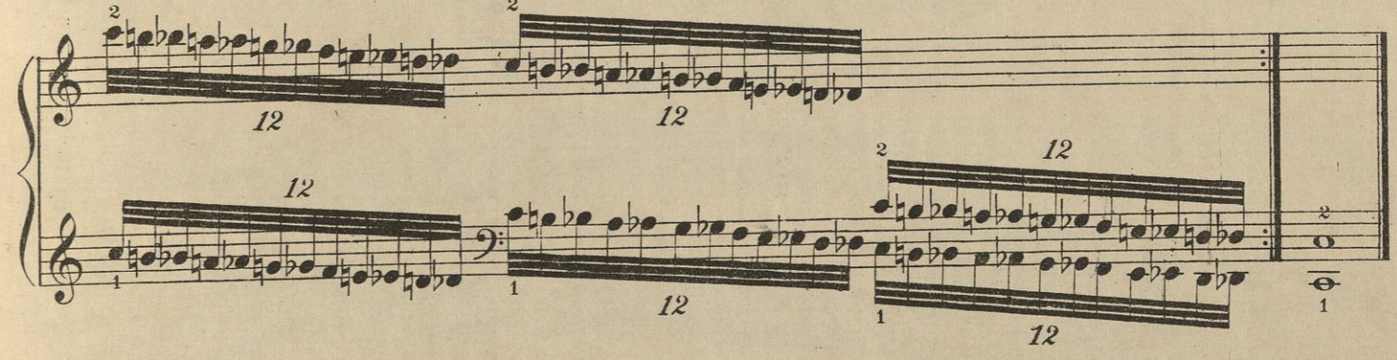
Harmonic Scale, C minor



Chromatic Scale







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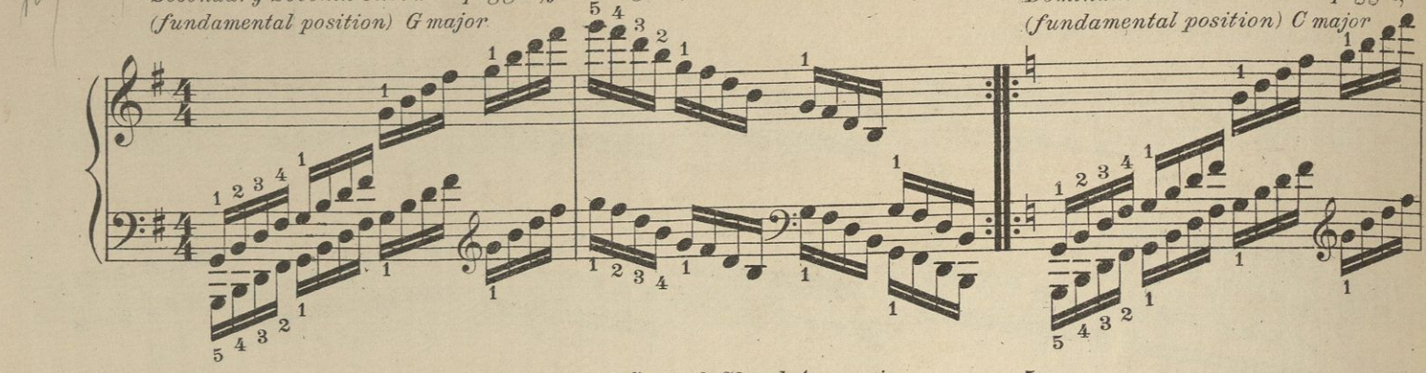
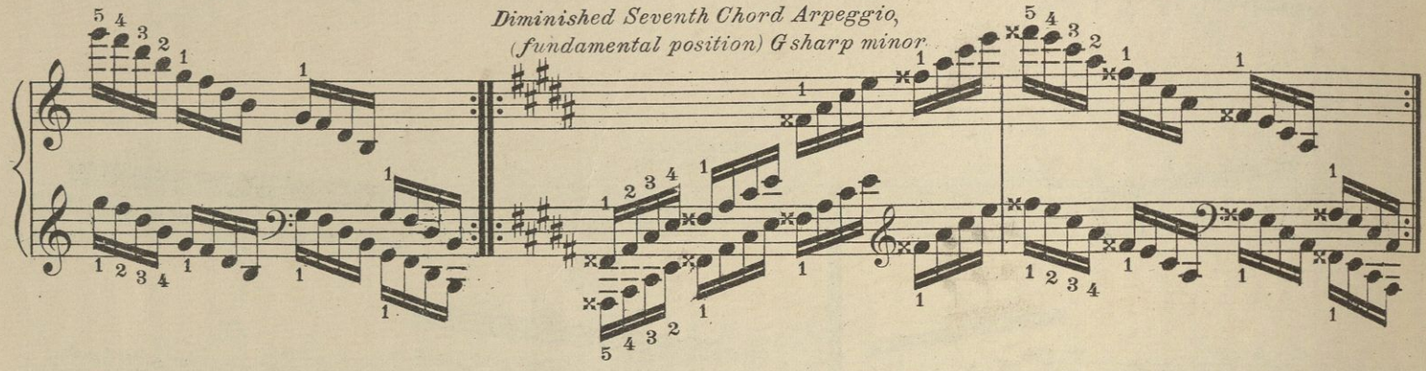
II

Secondary Seventh Chord Arpeggio, first degree, (fundamental position) G major

Dominant Seventh Chord Arpeggio, (fundamental position) C major

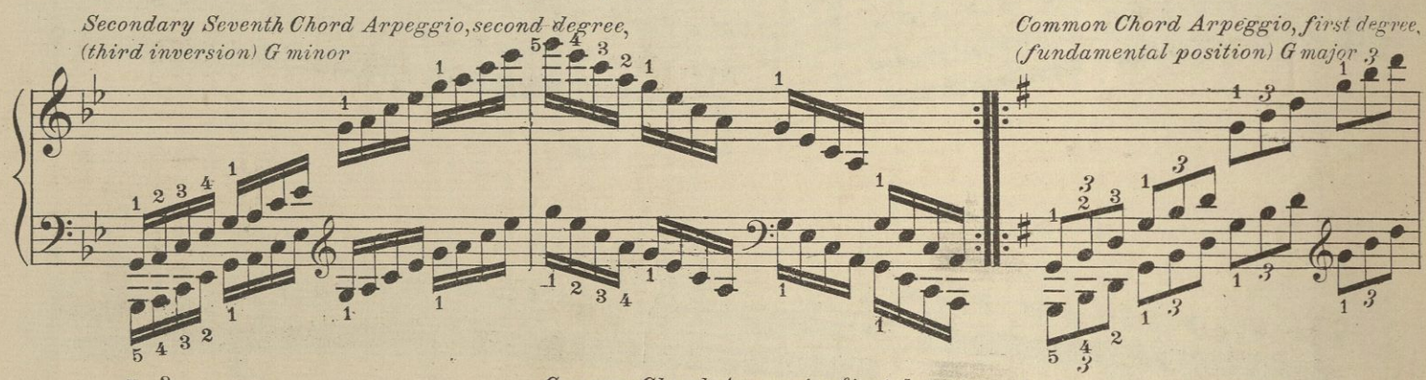


Diminished Seventh Chord Arpeggio, (fundamental position) G sharp minor

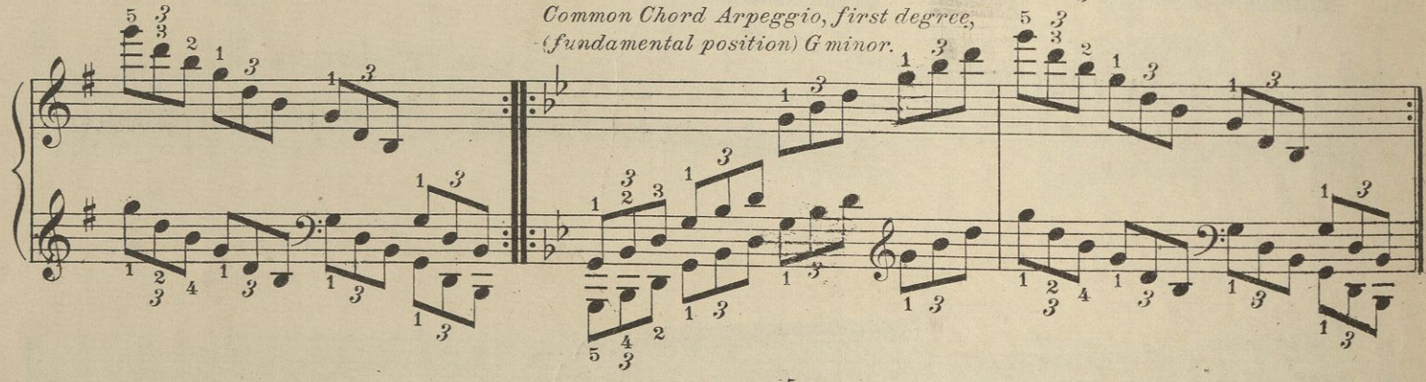


Secondary Seventh Chord Arpeggio, second degree, (third inversion) G minor

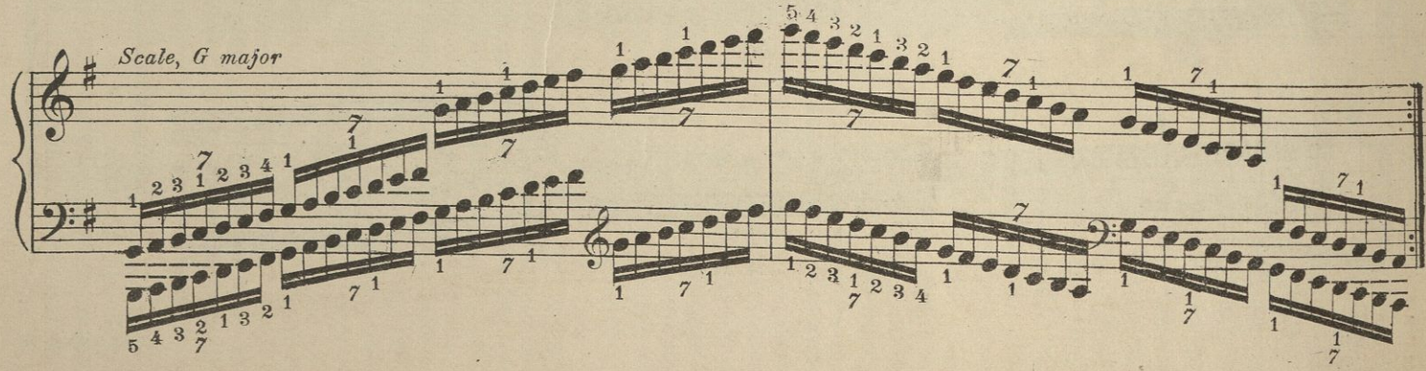
Common Chord Arpeggio, first degree, (fundamental position) G major



Common Chord Arpeggio, first degree, (fundamental position) G minor.



Scale, G major



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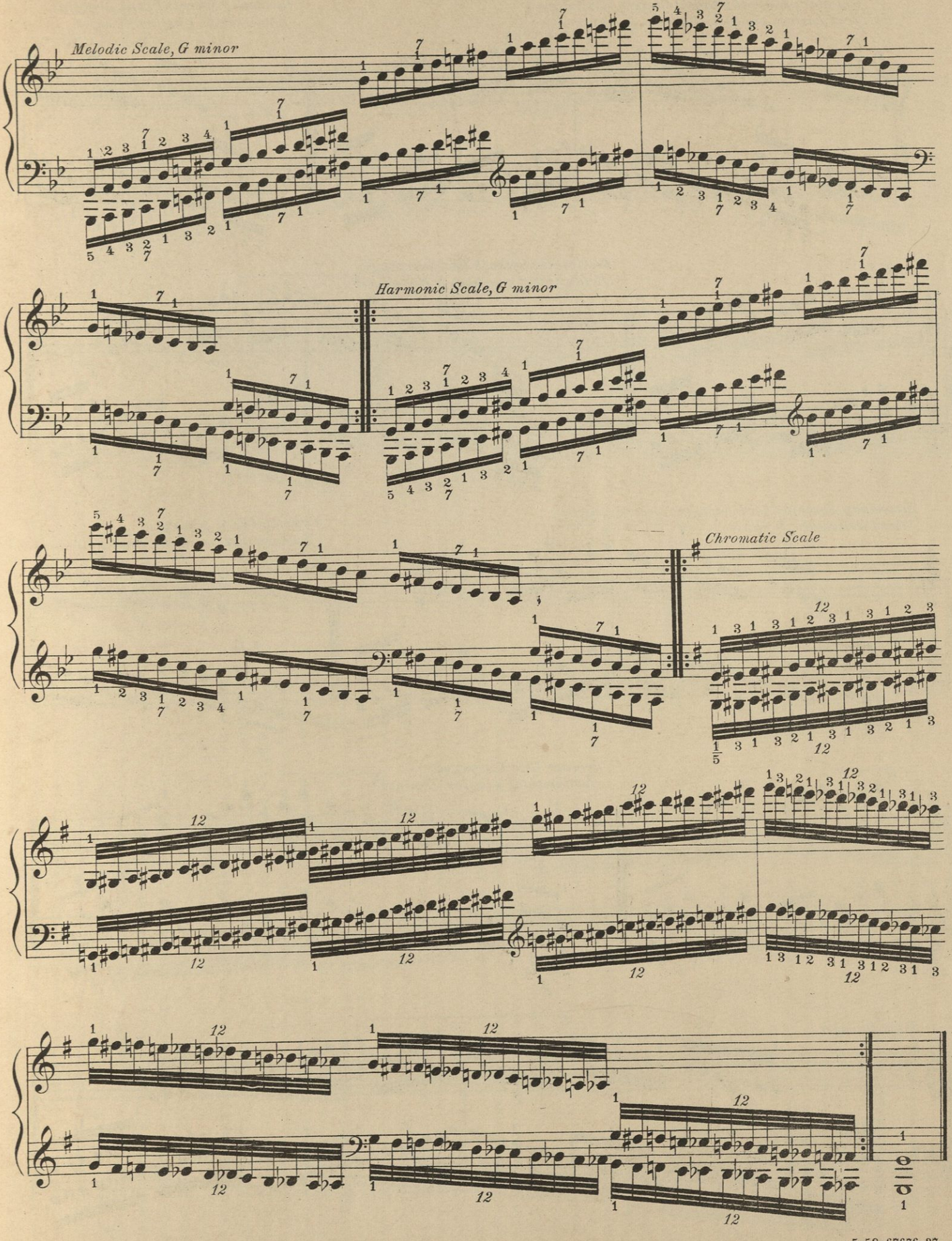
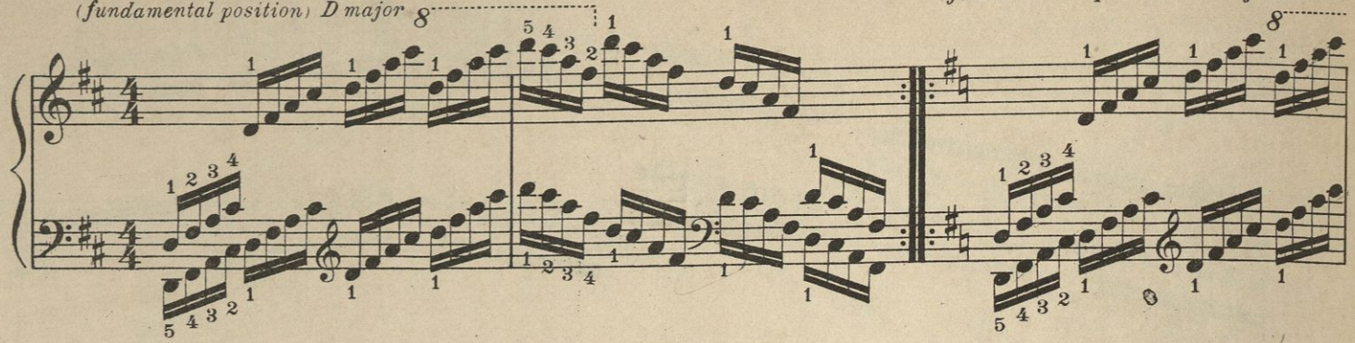

Melodic Scale, G minor
Harmonic Scale, G minor
Chromatic Scale

5-58-67676-27

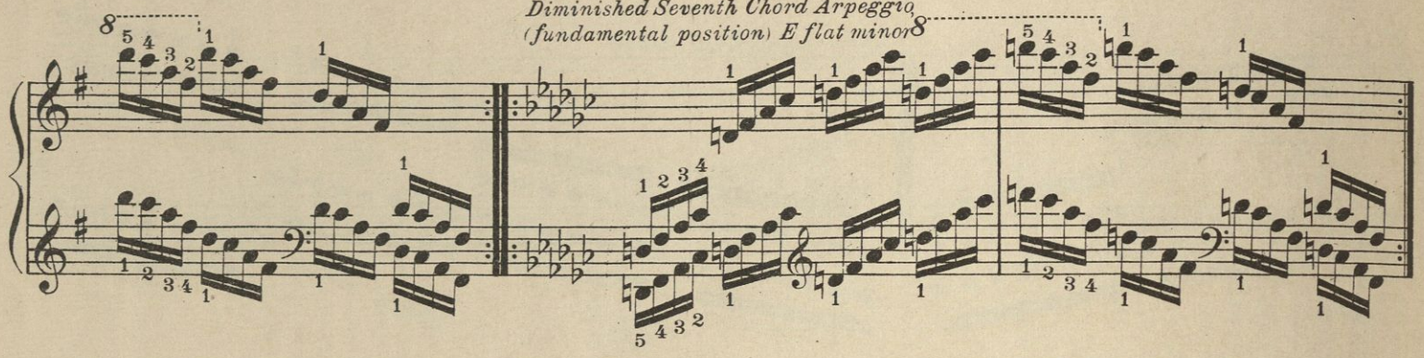
III

Secondary Seventh Chord Arpeggio, first degree,
(fundamental position) D major

Dominant Seventh Chord Arpeggio,
(fundamental position) G major

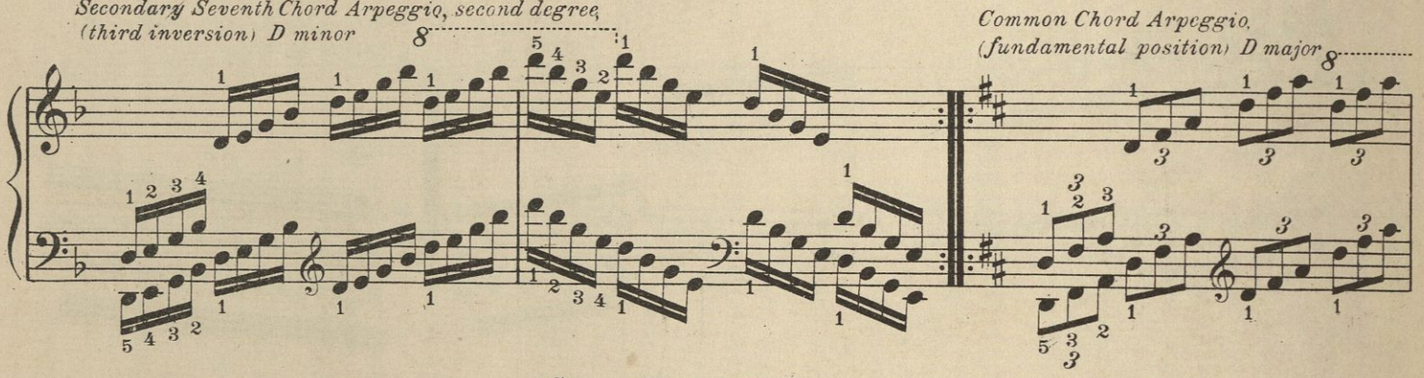


Diminished Seventh Chord Arpeggio,
(fundamental position) E flat minor

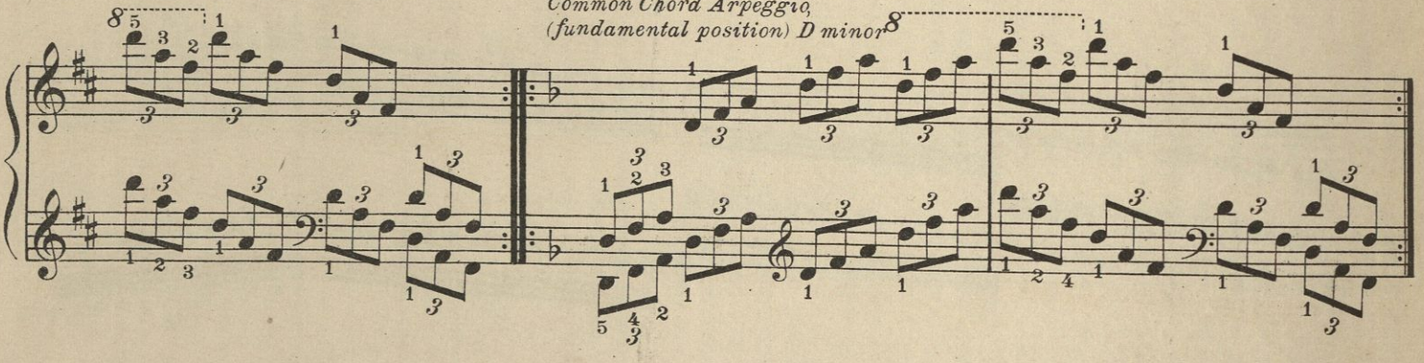


Secondary Seventh Chord Arpeggio, second degree,
(third inversion) D minor

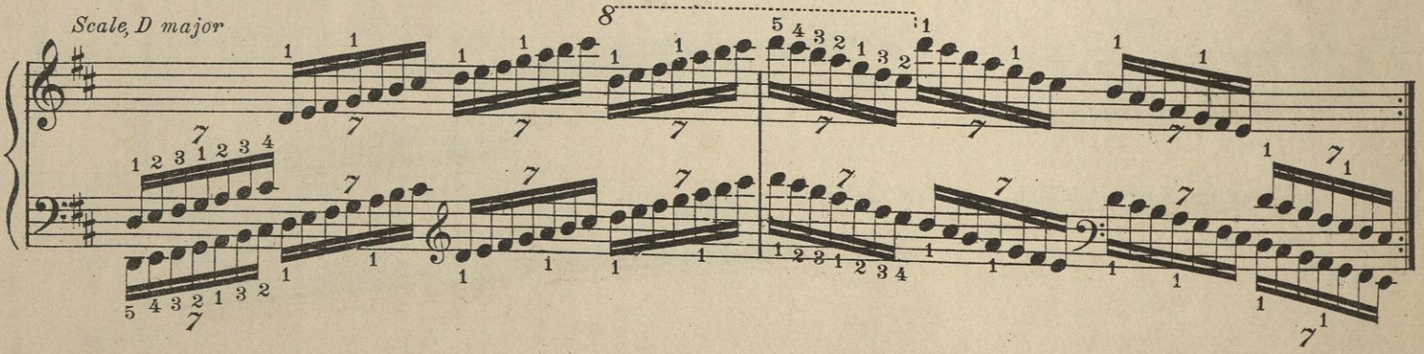
Common Chord Arpeggio,
(fundamental position) D major



Common Chord Arpeggio,
(fundamental position) D minor



Scale, D major



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Melodic Scale, D minor

Harmonic Scale, D minor

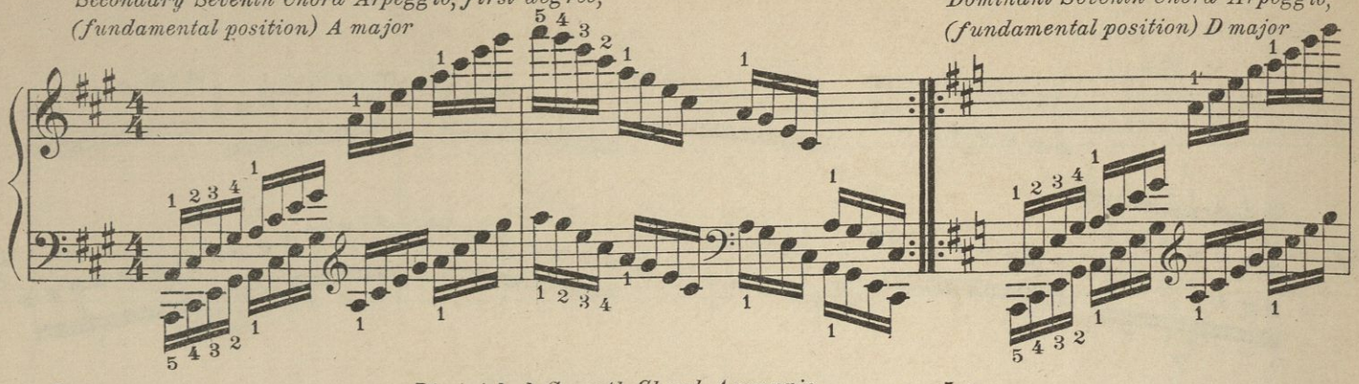
Chromatic Scale

5-58-67676-27

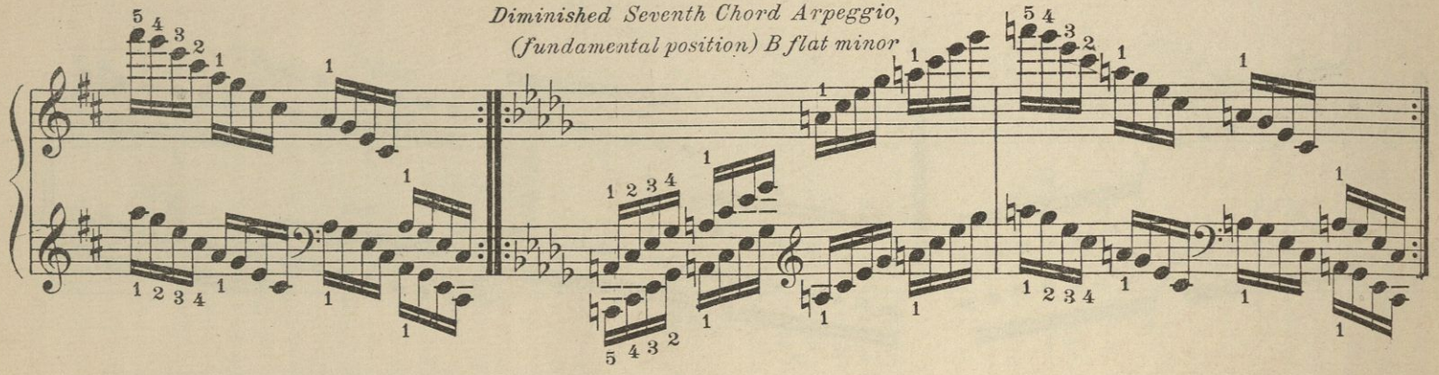
IV

Secondary Seventh Chord Arpeggio, first degree, (fundamental position) A major

Dominant Seventh Chord Arpeggio, (fundamental position) D major

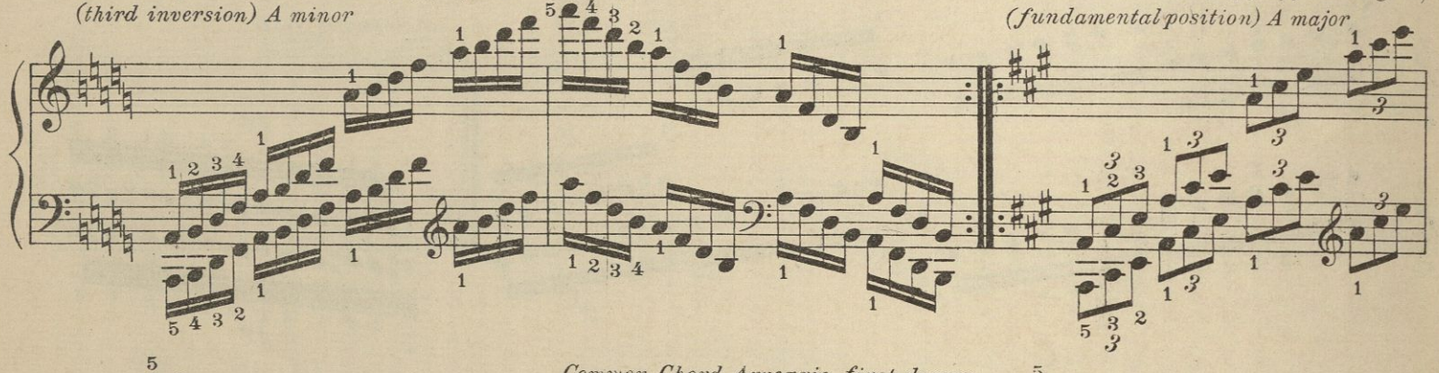


Diminished Seventh Chord Arpeggio, (fundamental position) B flat minor

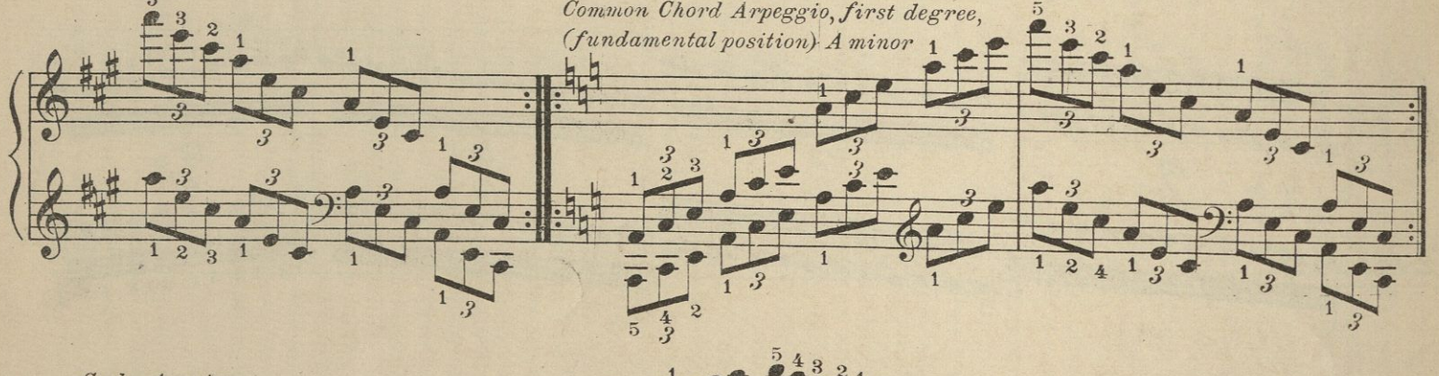


Secondary Seventh Chord Arpeggio, second degree, (third inversion) A minor

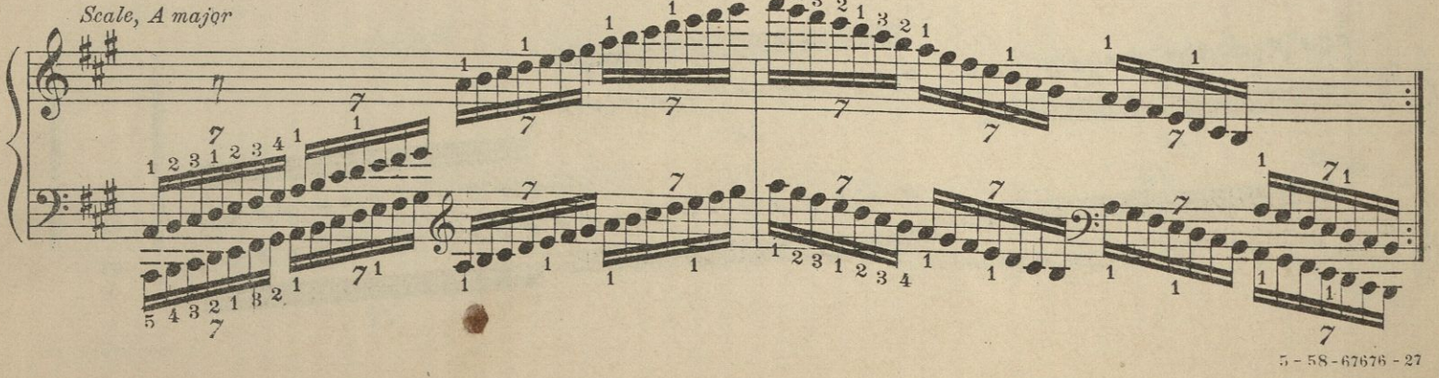
Common Chord Arpeggio, first degree, (fundamental position) A major



Common Chord Arpeggio, first degree, (fundamental position) A minor



Scale, A major



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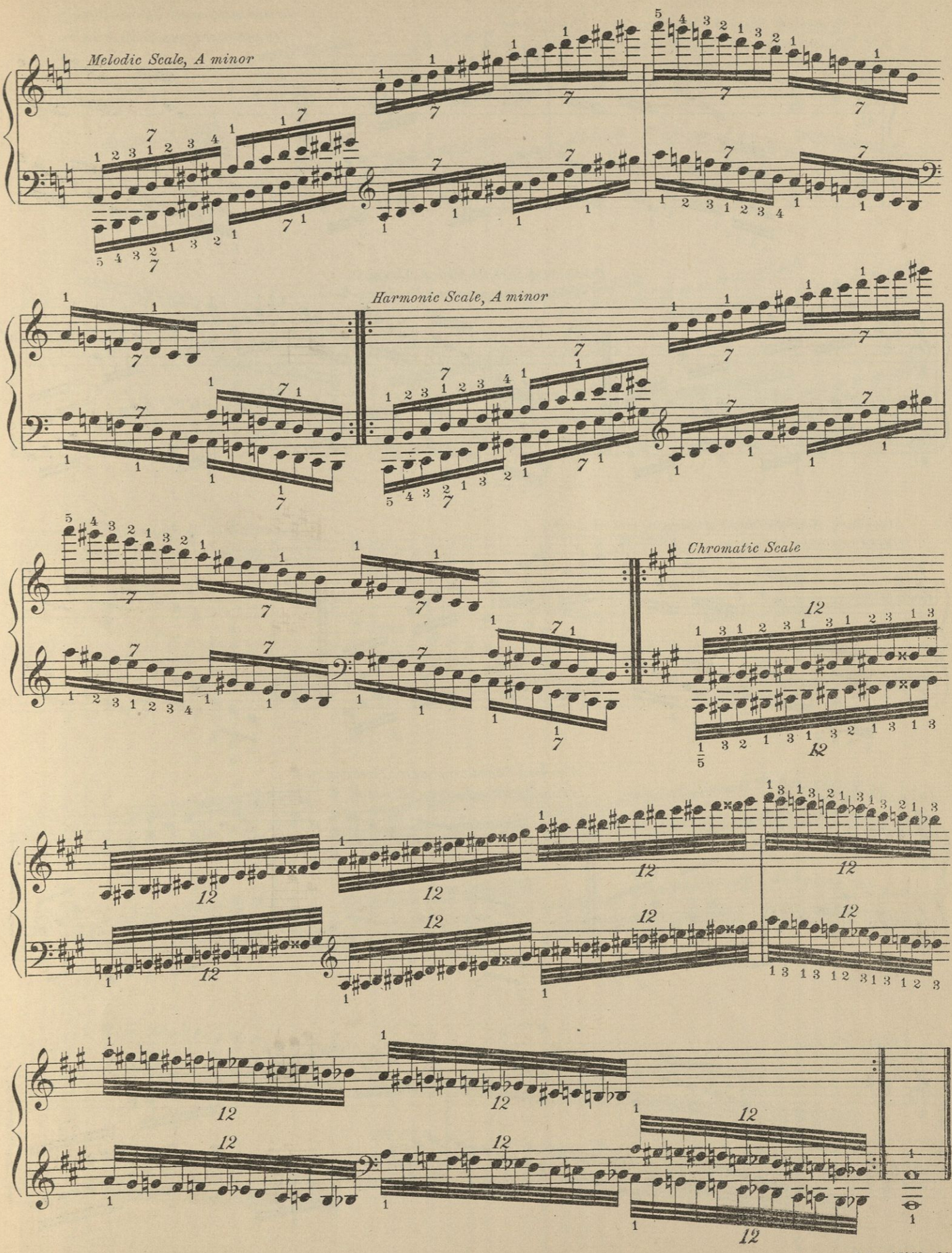
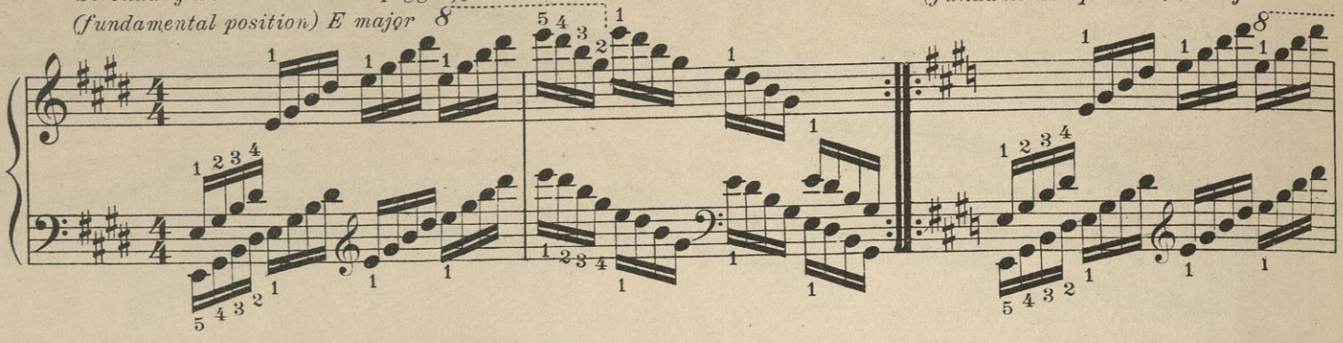

Melodic Scale, A minor
Harmonic Scale, A minor
Chromatic Scale

5-58-67676 - 27

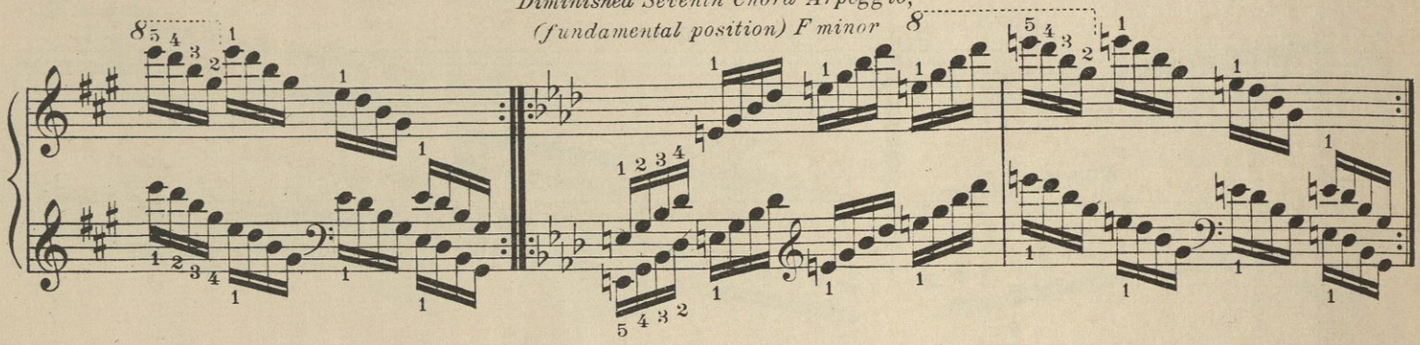
V

Secondary Seventh Chord Arpeggio, first degree, (fundamental position) E major

Dominant Seventh Chord Arpeggio, (fundamental position) A major

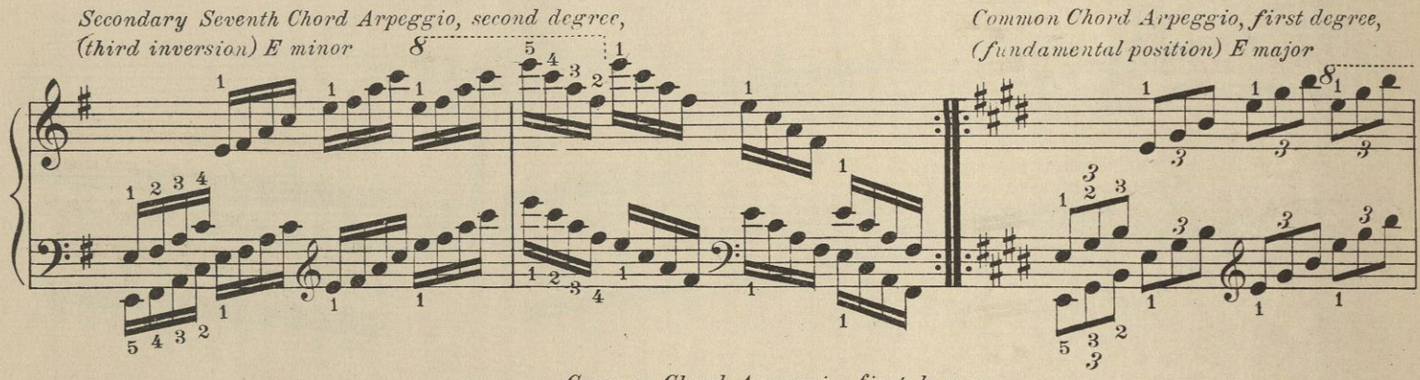


Diminished Seventh Chord Arpeggio, (fundamental position) F minor

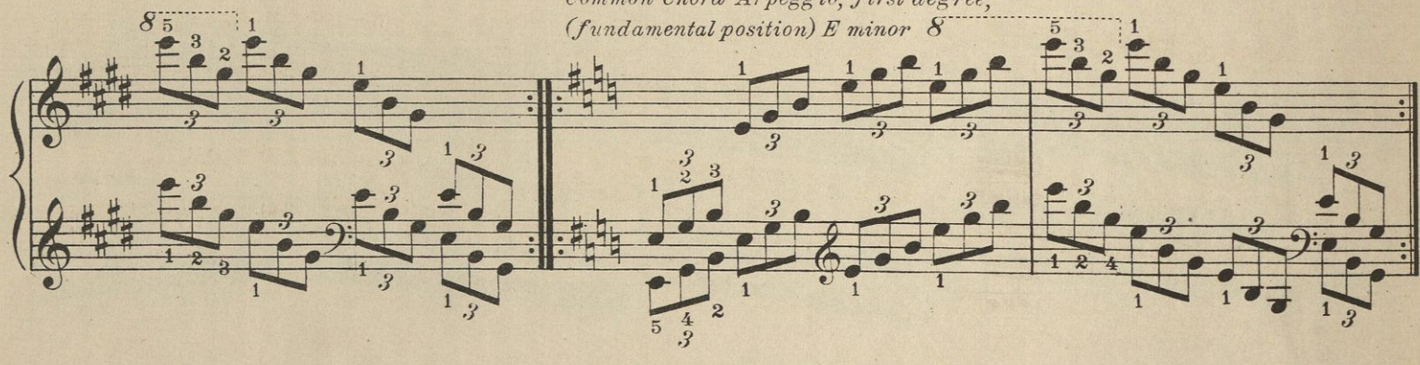


Secondary Seventh Chord Arpeggio, second degree, (third inversion) E minor

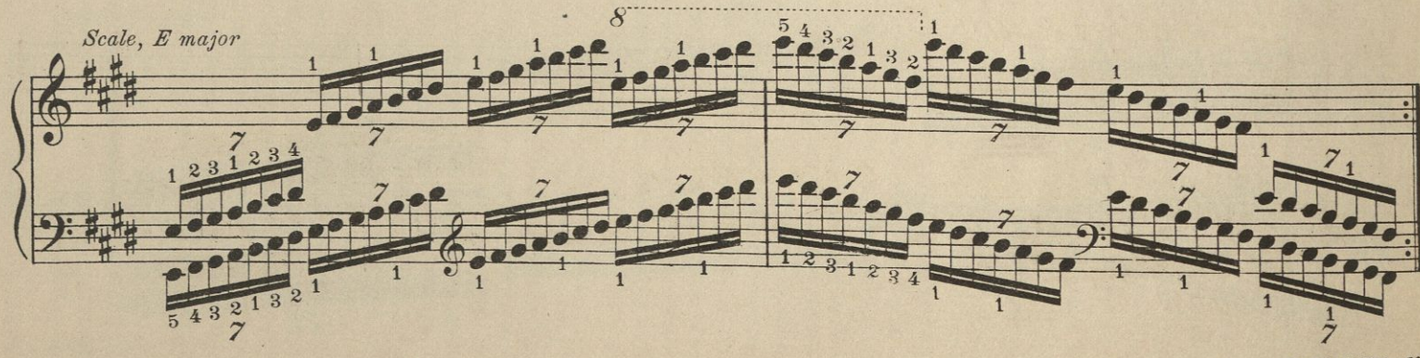
Common Chord Arpeggio, first degree, (fundamental position) E major



Common Chord Arpeggio, first degree, (fundamental position) E minor



Scale, E major



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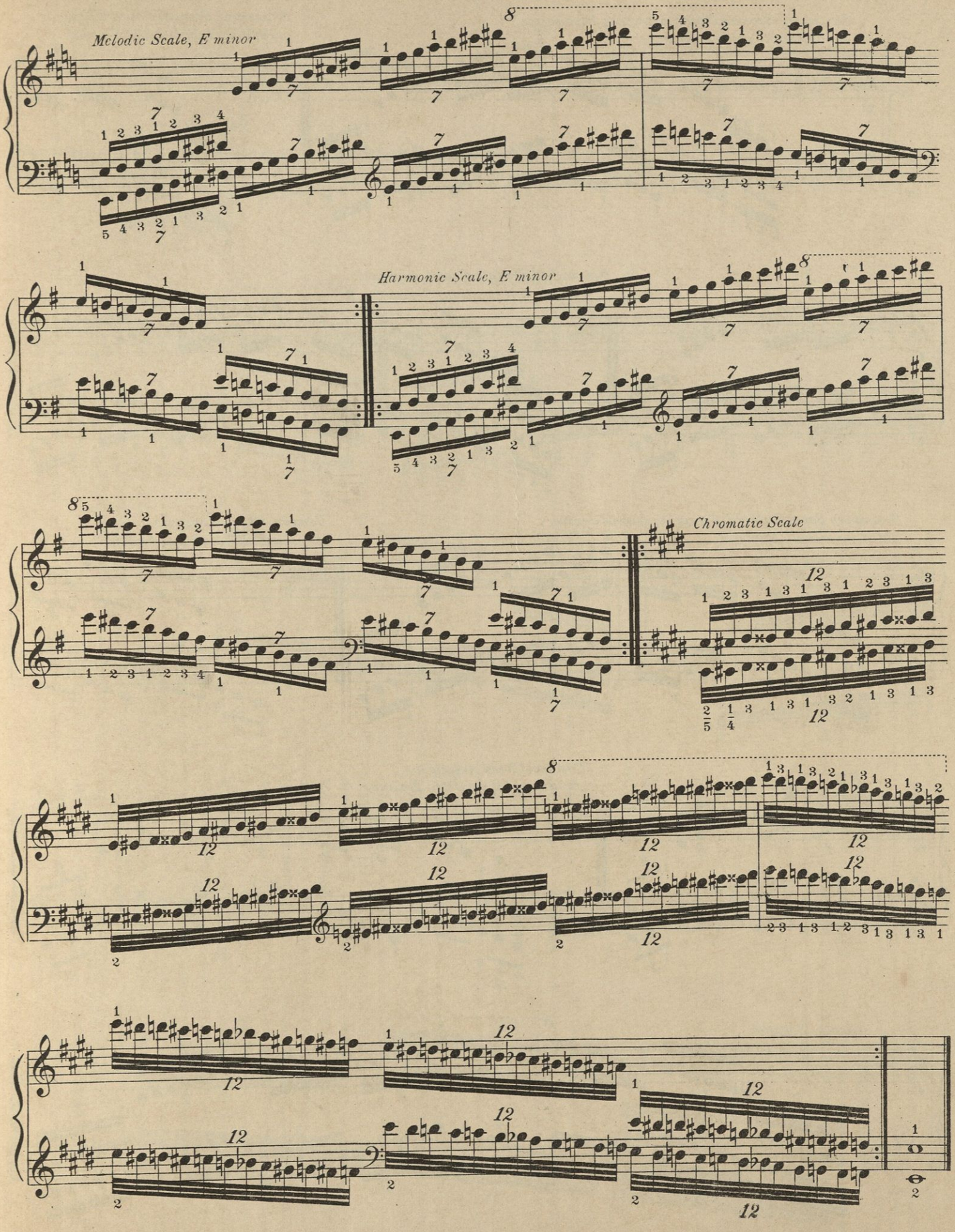
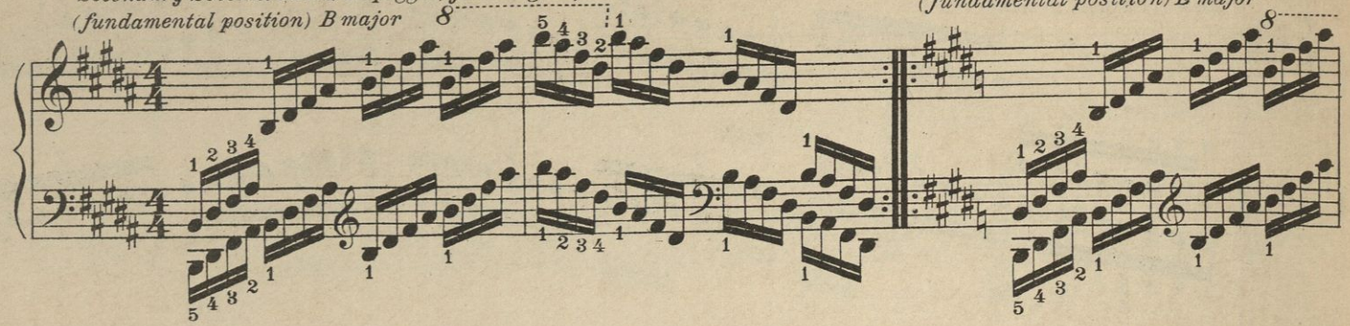

Melodic Scale, E minor
Harmonic Scale, E minor
Chromatic Scale

5-58-67676 - 27

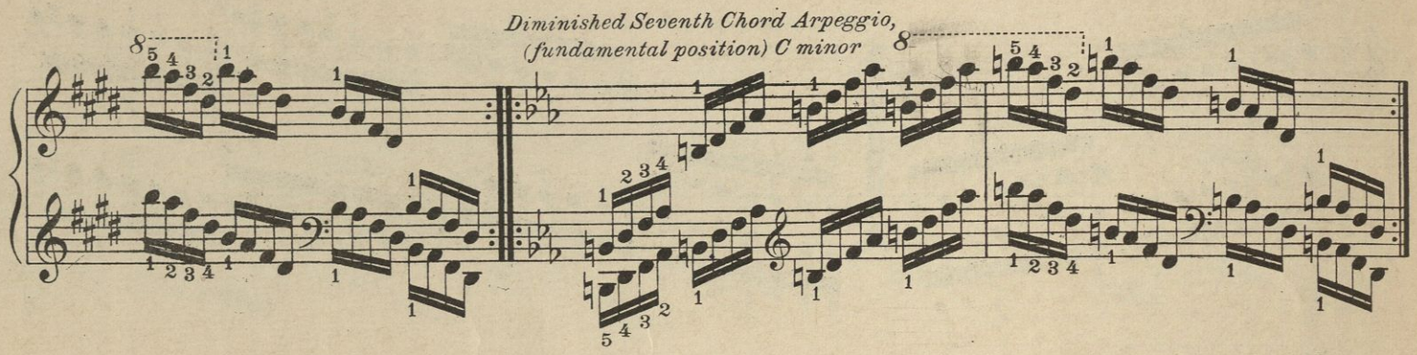
VI

Secondary Seventh Chord Arpeggio, first degree, (fundamental position) B major

Dominant Seventh Chord Arpeggio, (fundamental position) E major

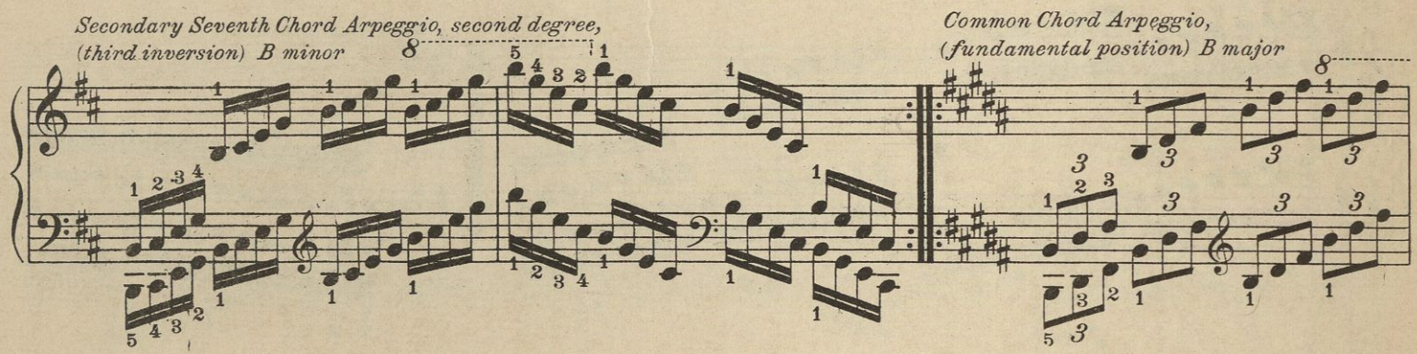


Diminished Seventh Chord Arpeggio, (fundamental position) C minor

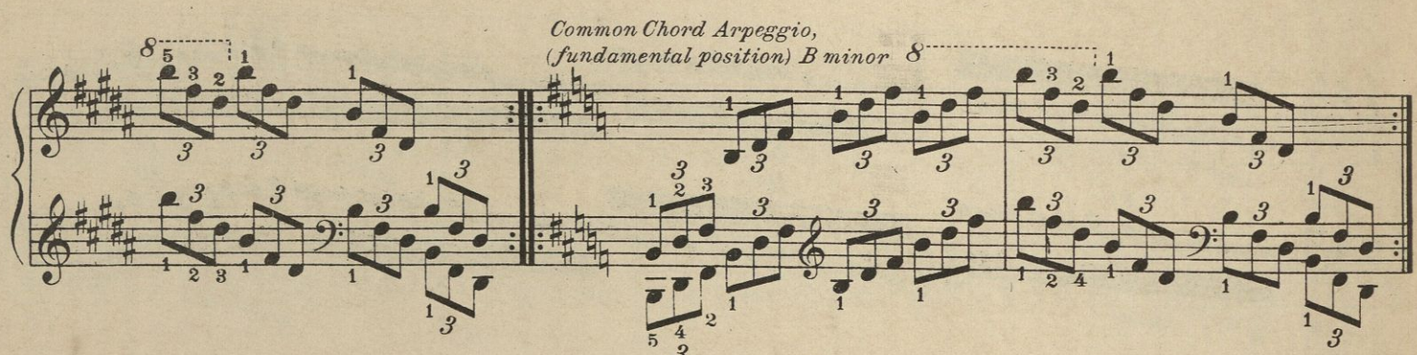


Secondary Seventh Chord Arpeggio, second degree, (third inversion) B minor

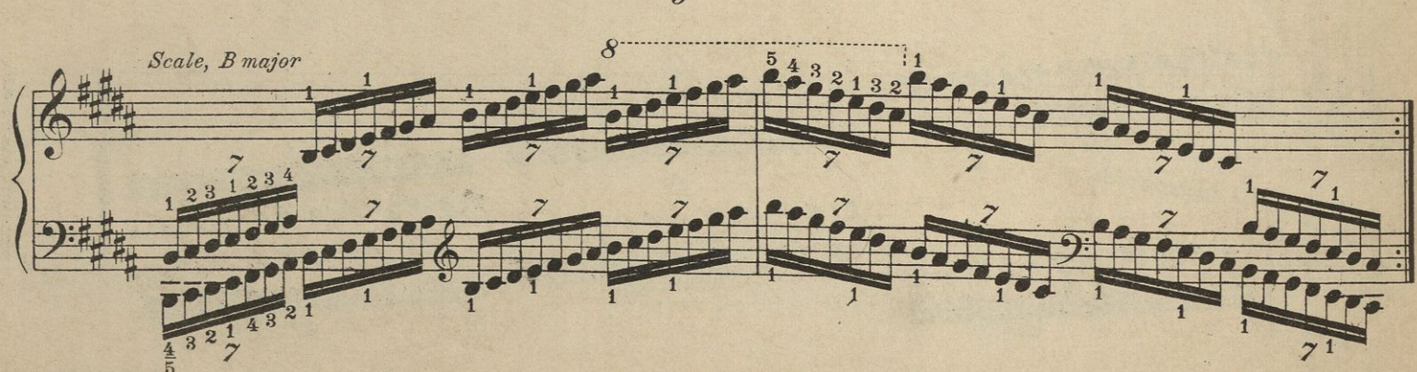
Common Chord Arpeggio, (fundamental position) B major



Common Chord Arpeggio, (fundamental position) B minor



Scale, B major



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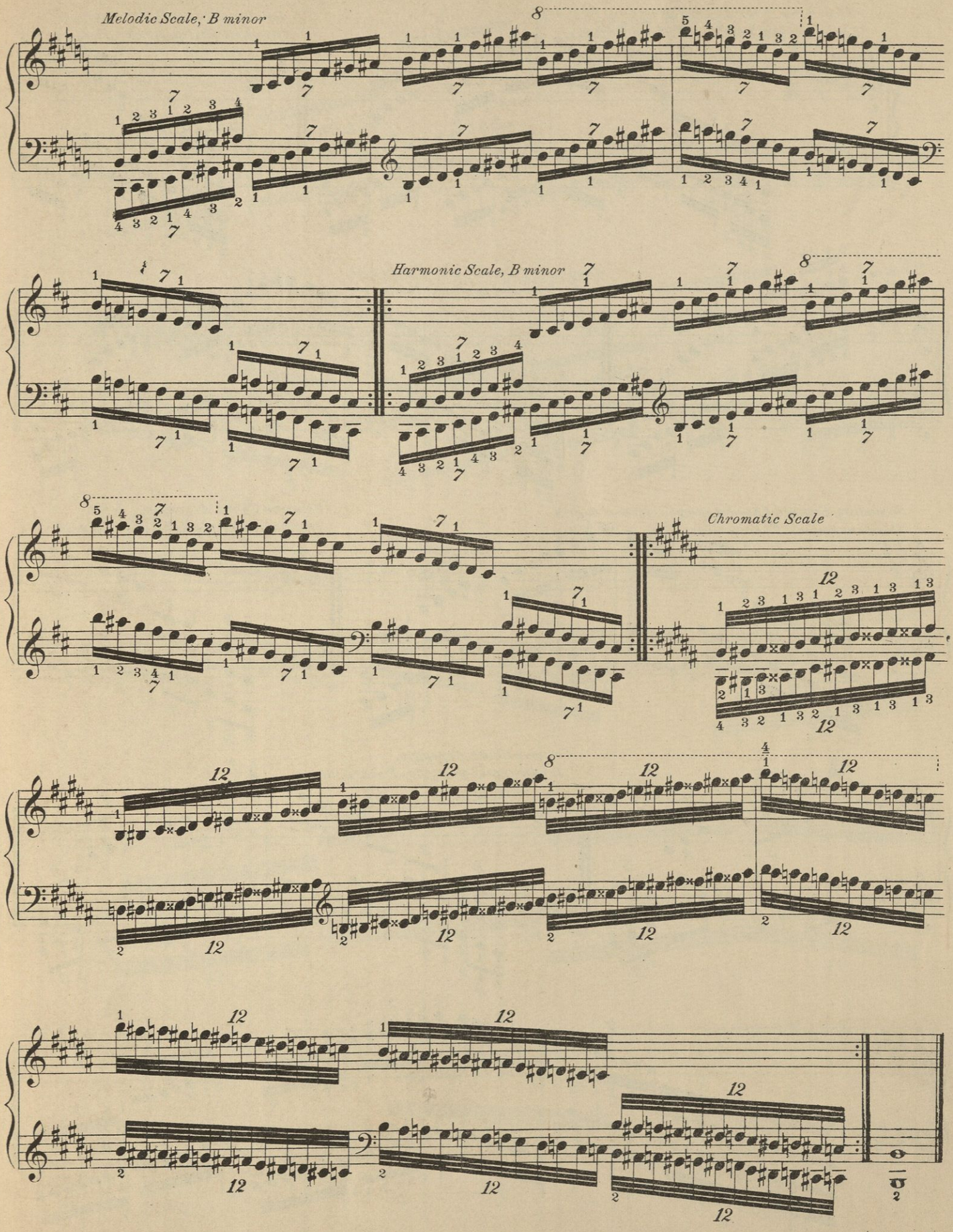
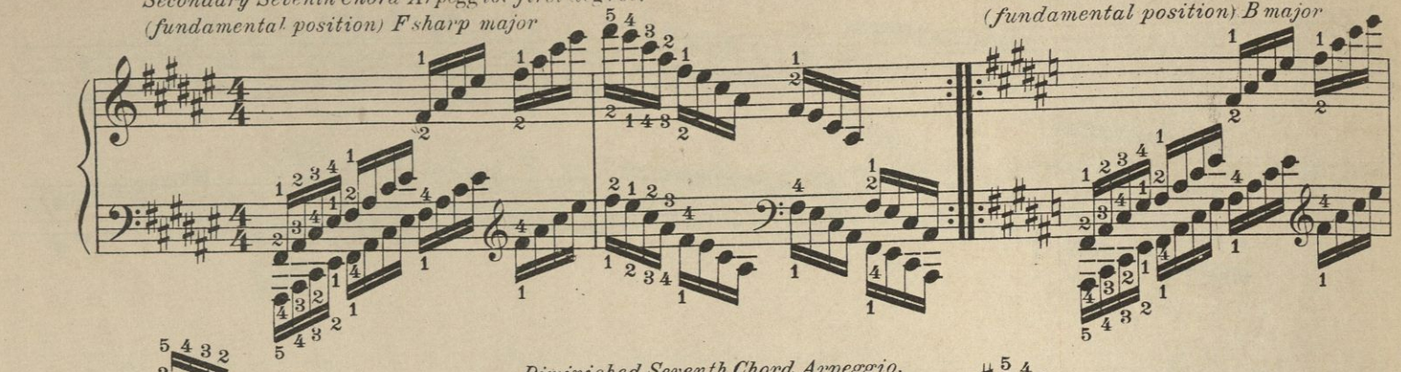

Melodic Scale, B minor
Harmonic Scale, B minor
Chromatic Scale

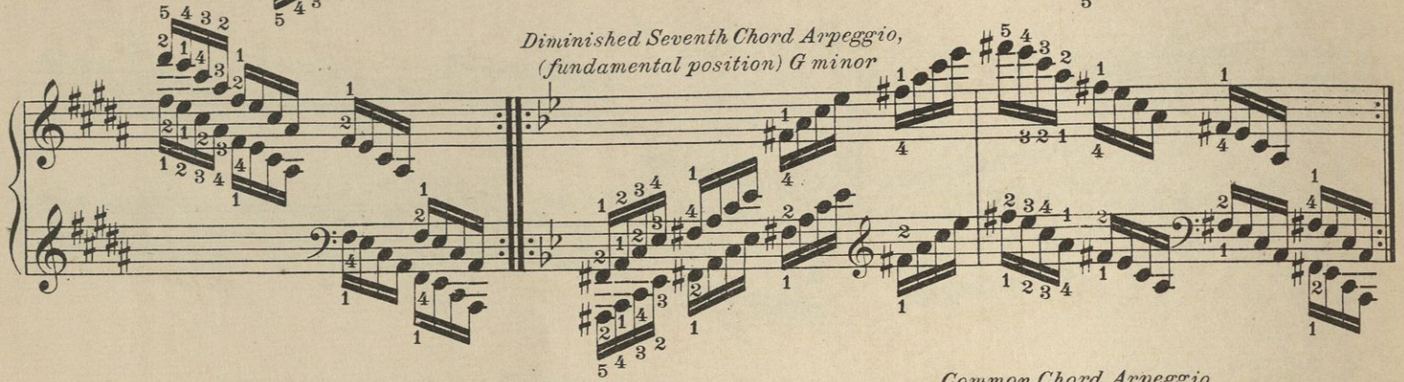
VII

Secondary Seventh Chord Arpeggio, first degree, (fundamental position) F sharp major

Dominant Seventh Chord Arpeggio, (fundamental position) B major

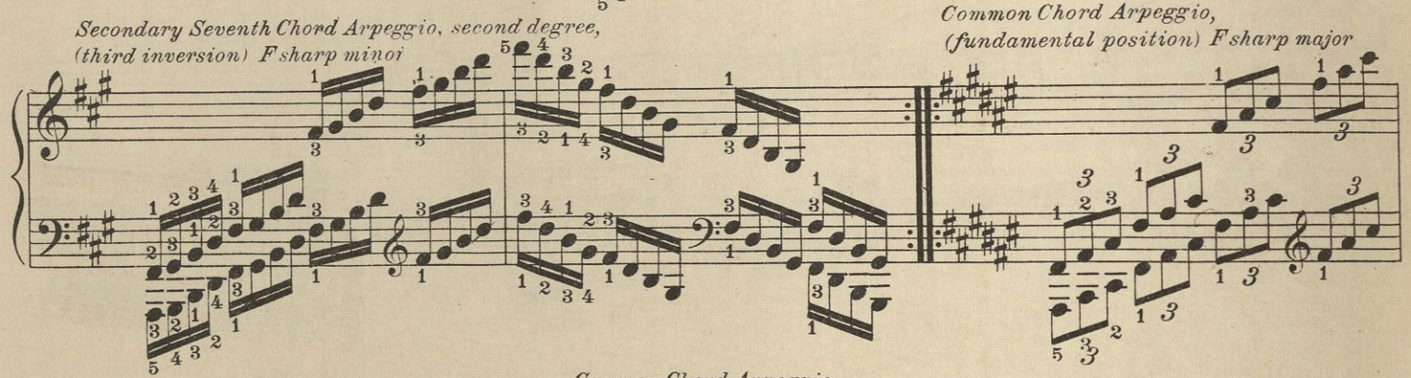


Diminished Seventh Chord Arpeggio, (fundamental position) G minor

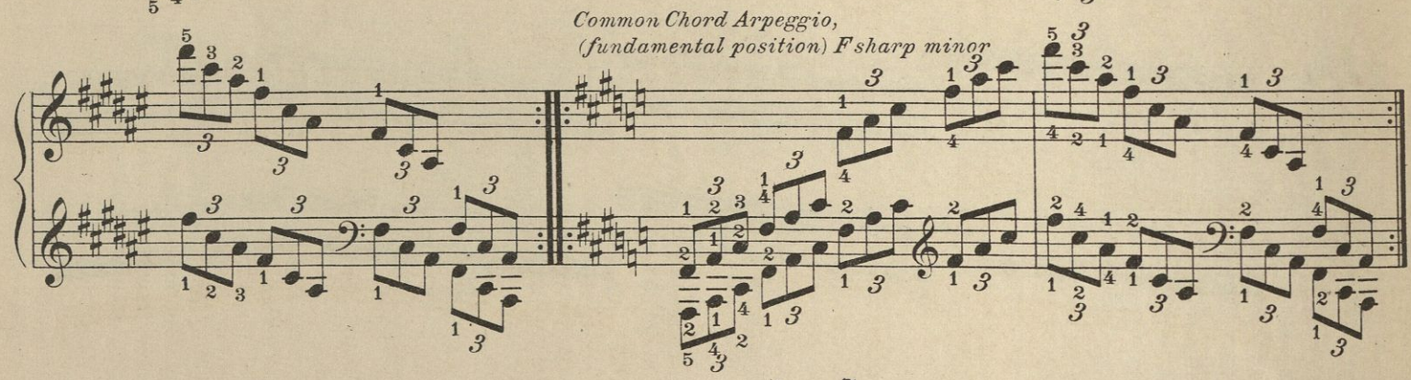


Secondary Seventh Chord Arpeggio, second degree, (third inversion) F sharp minor

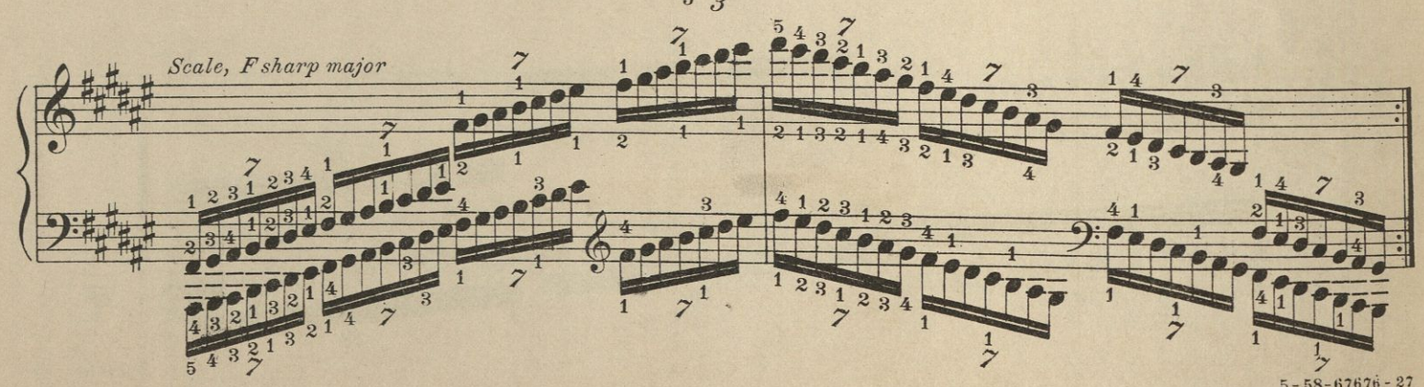
Common Chord Arpeggio, (fundamental position) F sharp major



Common Chord Arpeggio, (fundamental position) F sharp minor



Scale, F sharp major



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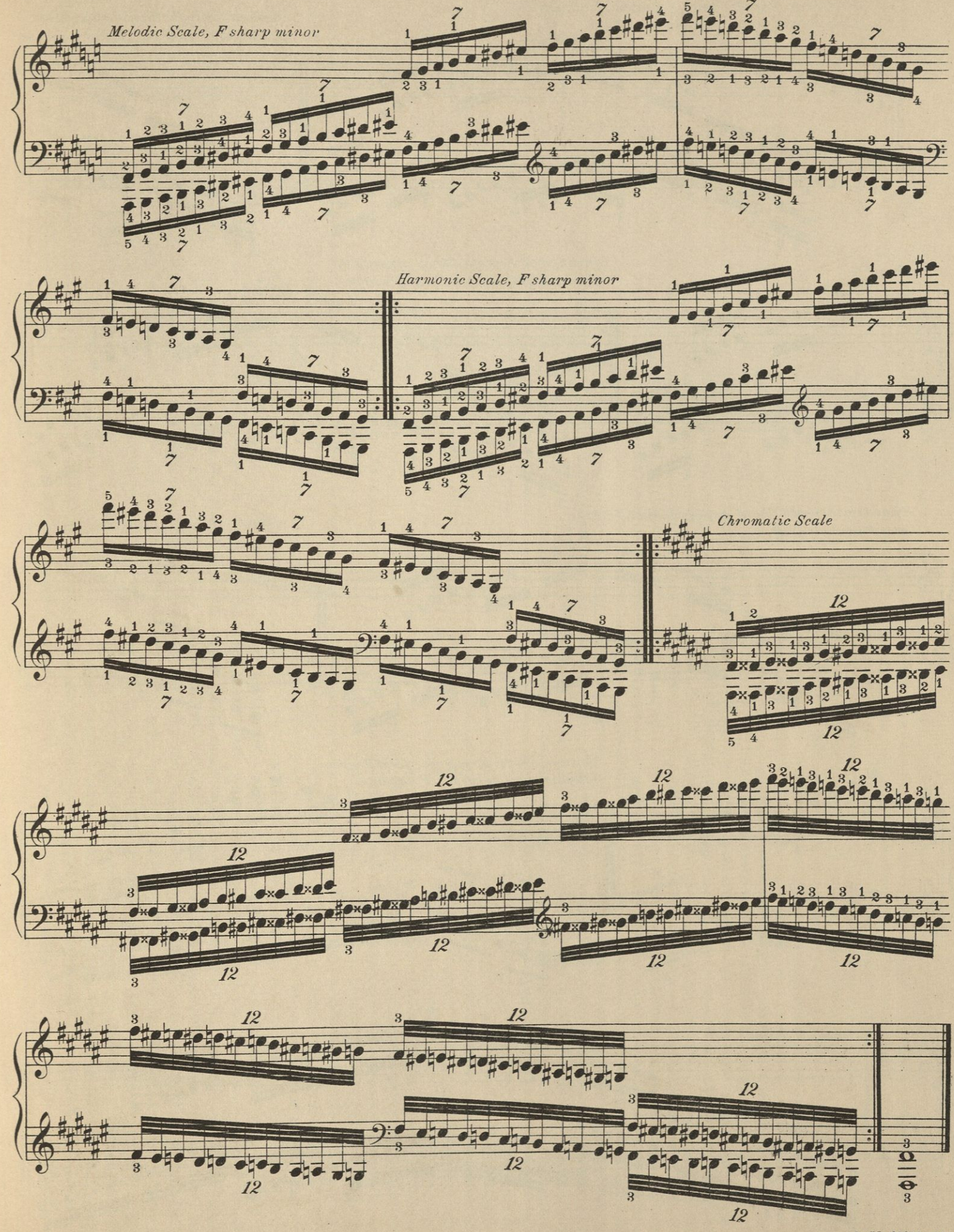
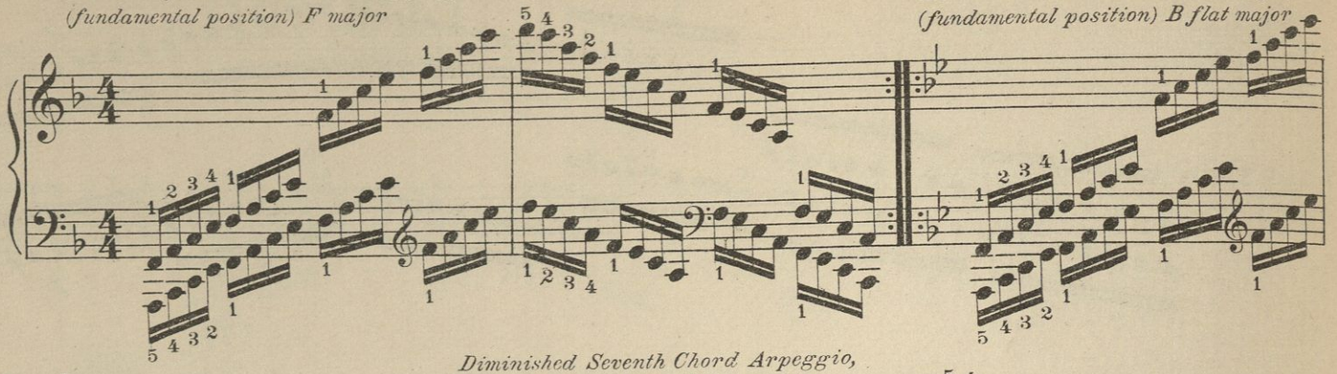

Melodic Scale, F sharp minor
Harmonic Scale, F sharp minor
Chromatic Scale

5-58-67676-27

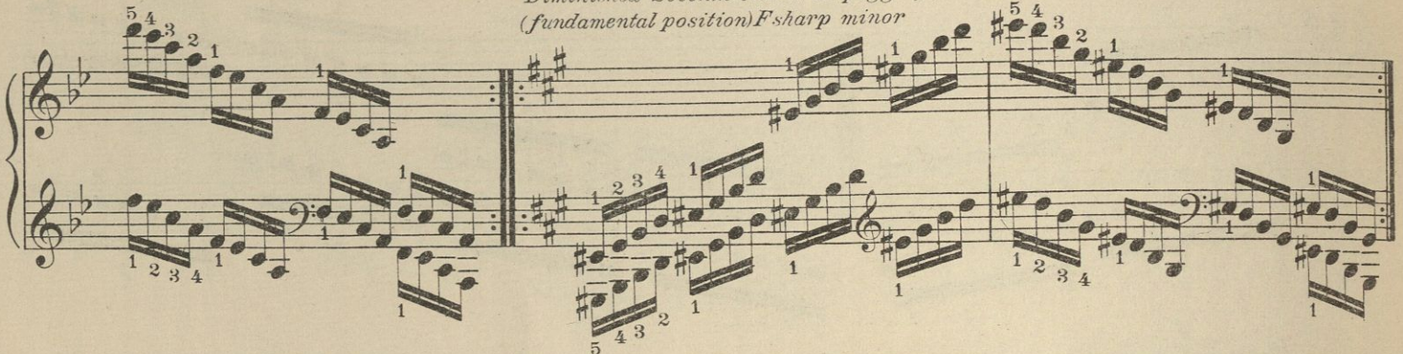
VIII

Secondary Seventh Chord Arpeggio, first degree, (fundamental position) F major

Dominant Seventh Chord Arpeggio, (fundamental position) B flat major

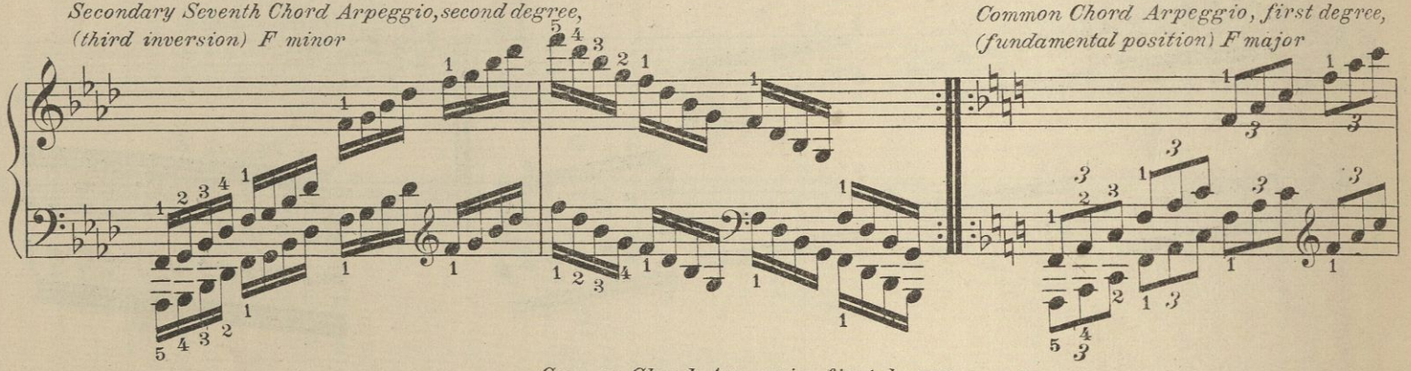


Diminished Seventh Chord Arpeggio, (fundamental position) F sharp minor

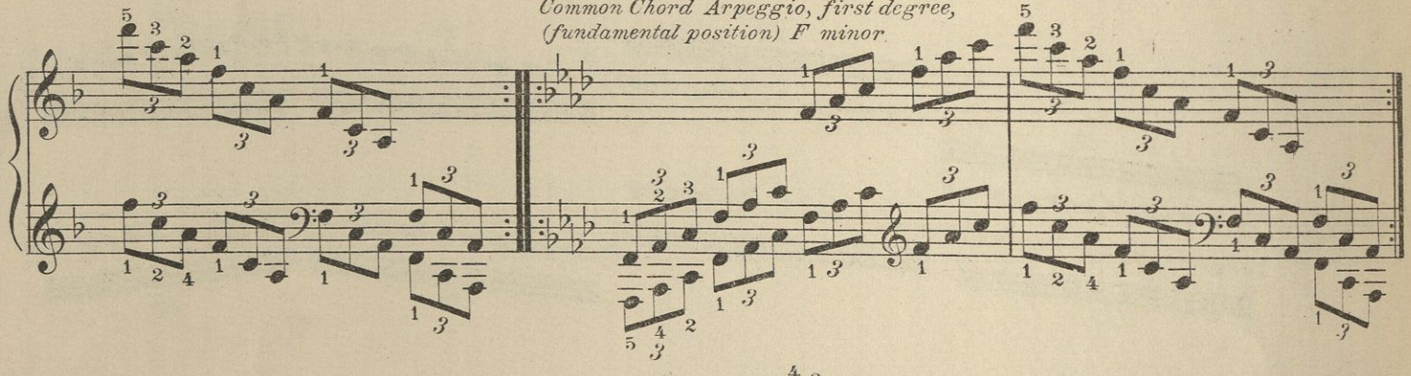


Secondary Seventh Chord Arpeggio, second degree, (third inversion) F minor

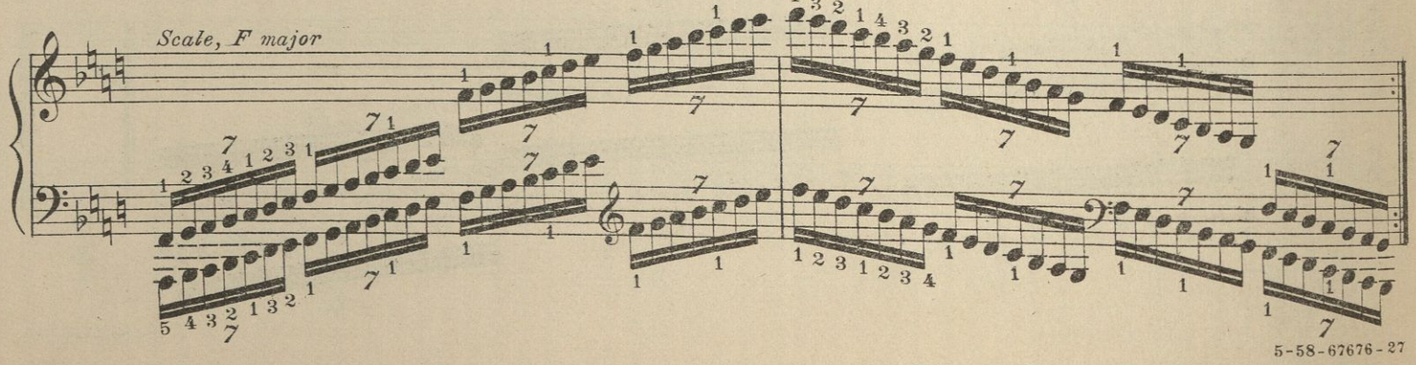
Common Chord Arpeggio, first degree, (fundamental position) F major



Common Chord Arpeggio, first degree, (fundamental position) F minor



Scale, F major



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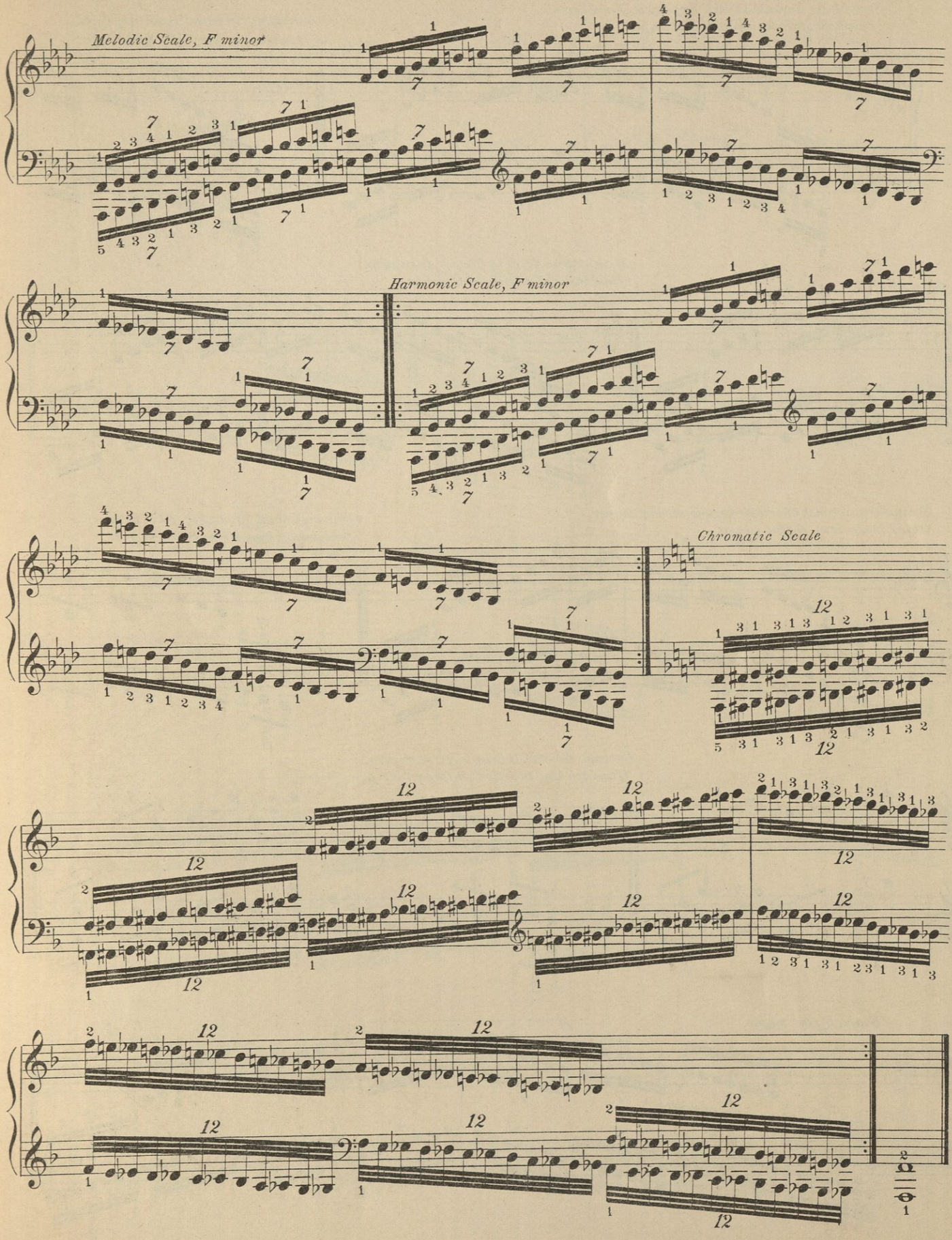
Melodic Scale, F minor
Harmonic Scale, F minor
Chromatic Scale

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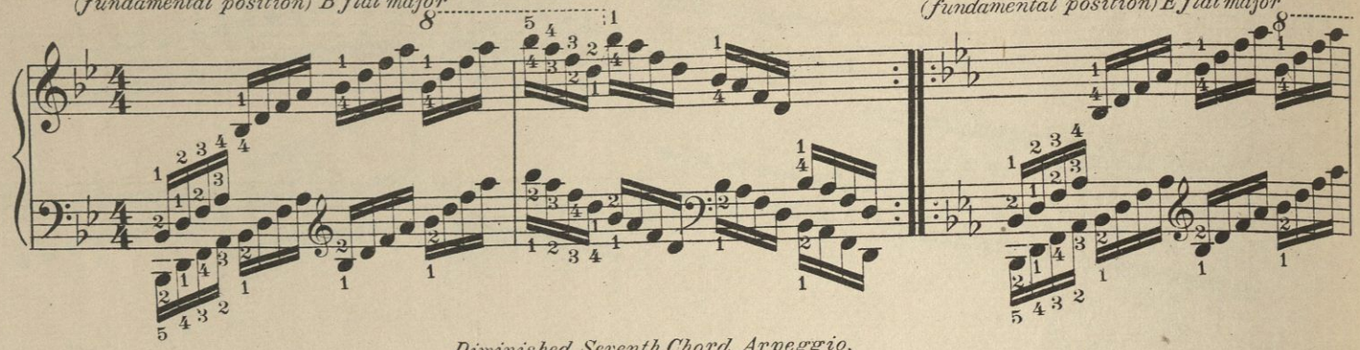
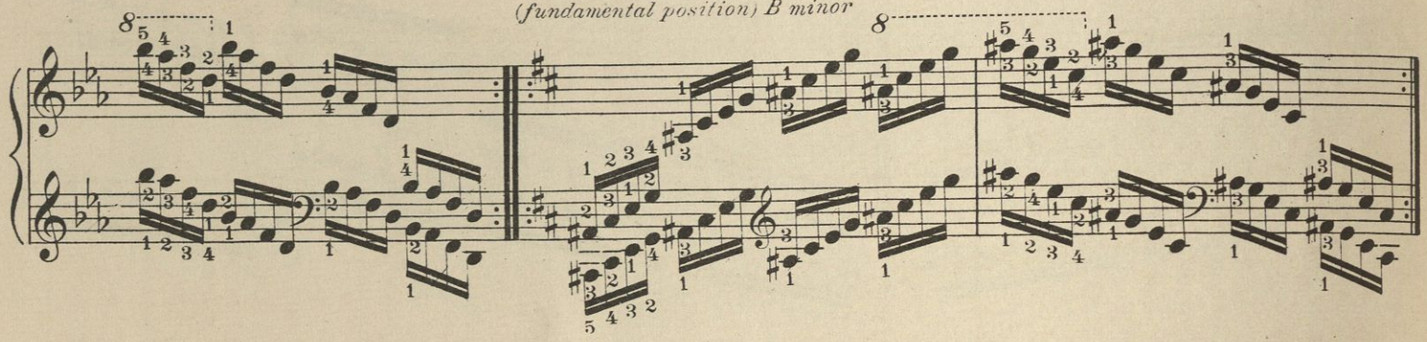
IX

Secondary Seventh Chord Arpeggio, first degree, (fundamental position) B flat major

Dominant Seventh Chord Arpeggio, (fundamental position) E flat major

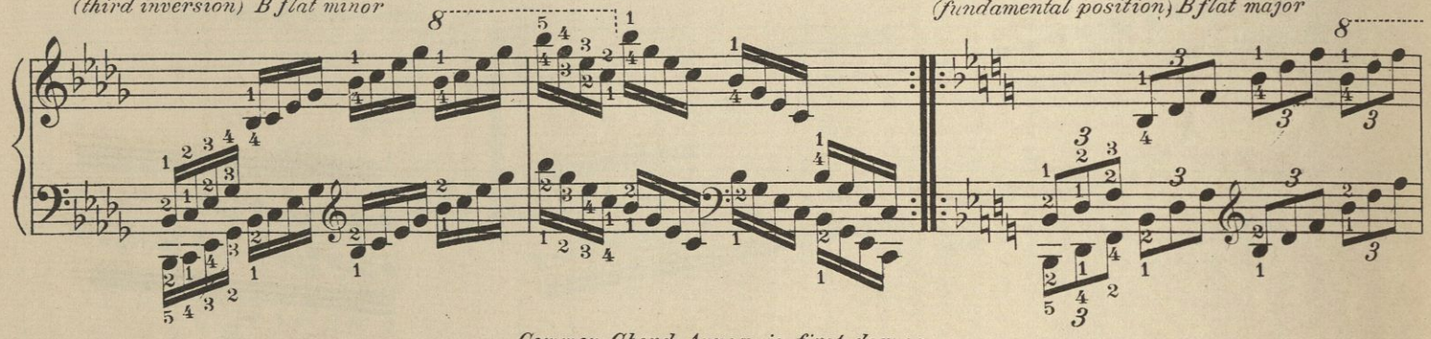


Diminished Seventh Chord Arpeggio, (fundamental position) B minor

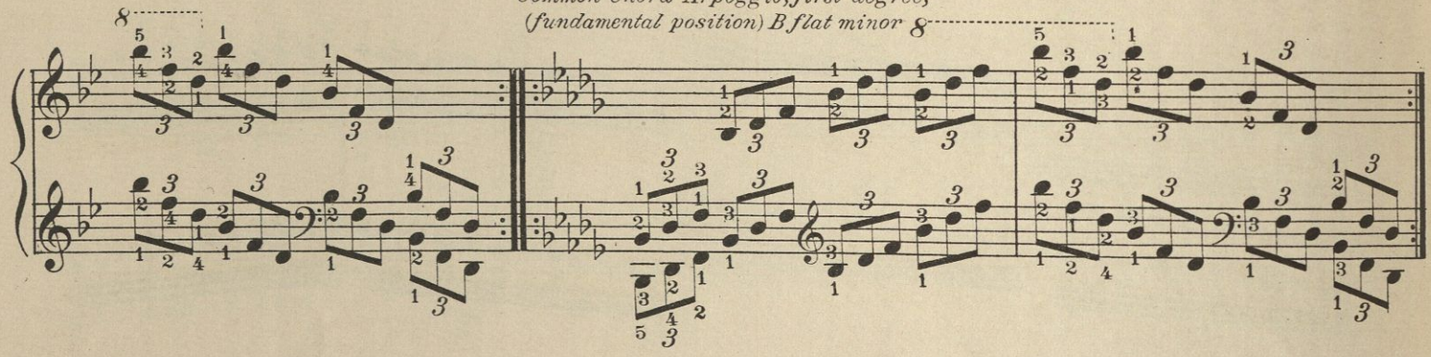


Secondary Seventh Chord Arpeggio, second degree, (third inversion) B flat minor

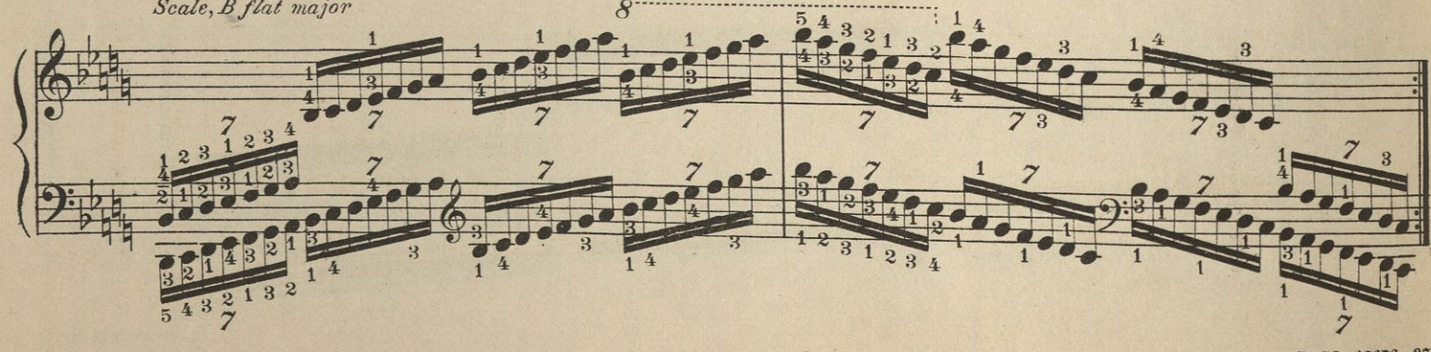
Common Chord Arpeggio, first degree, (fundamental position) B flat major



Common Chord Arpeggio, first degree, (fundamental position) B flat minor



Scale, B flat major



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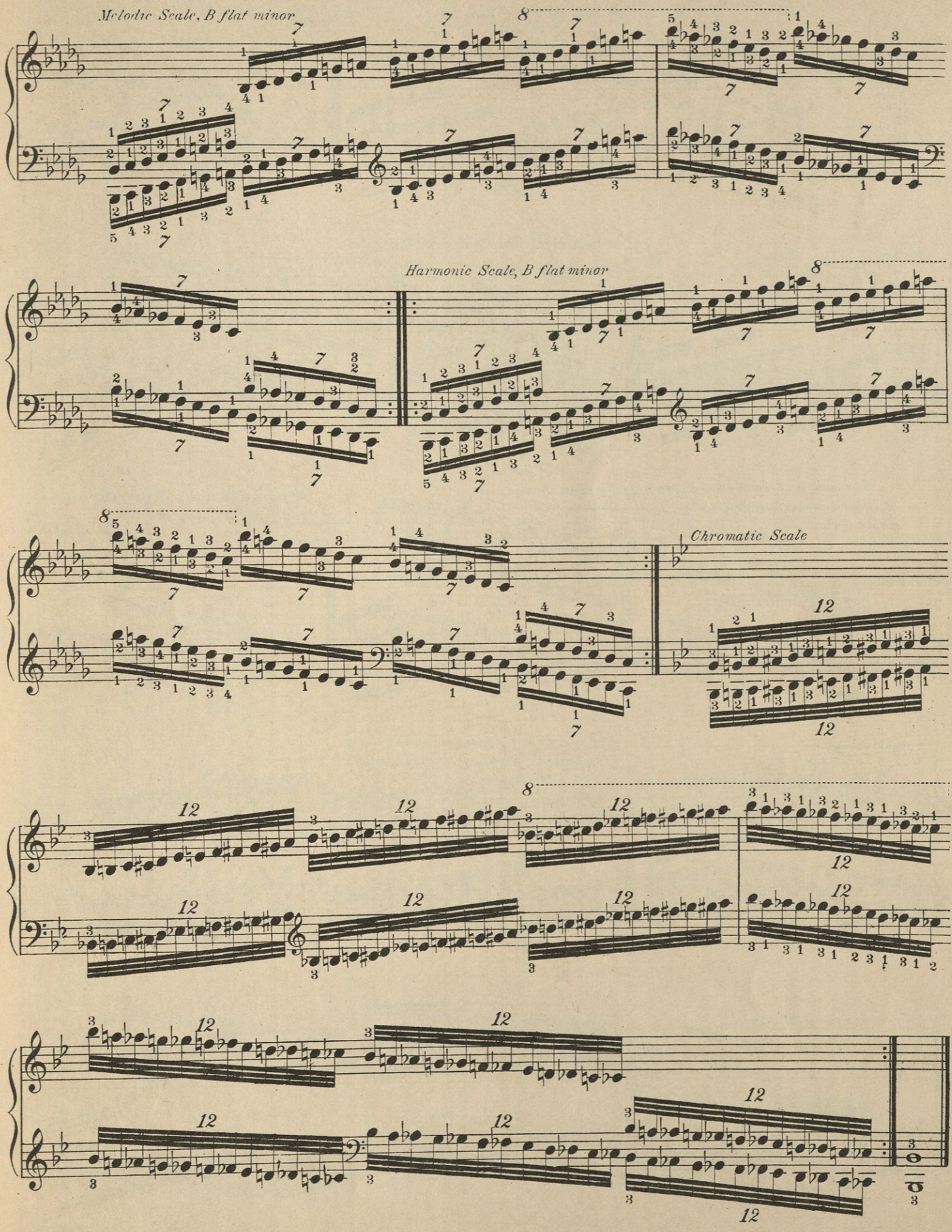
Melodic Scale, B flat minor
Harmonic Scale, B flat minor
Chromatic Scale

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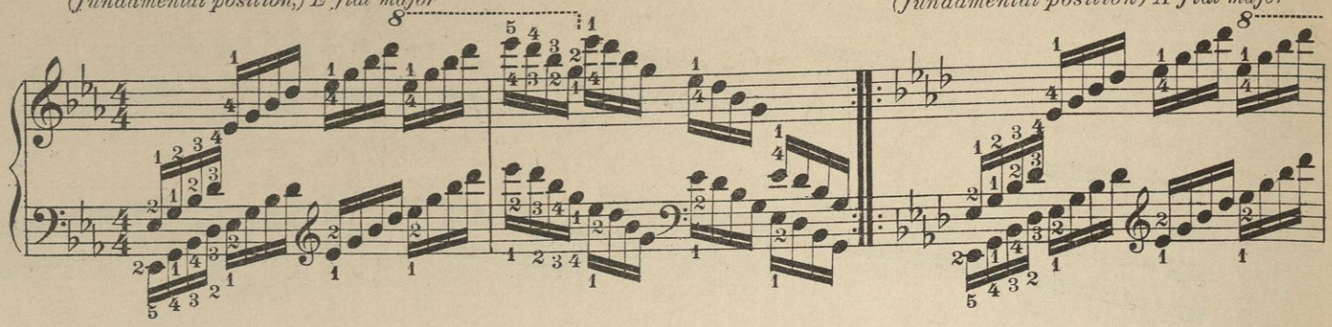
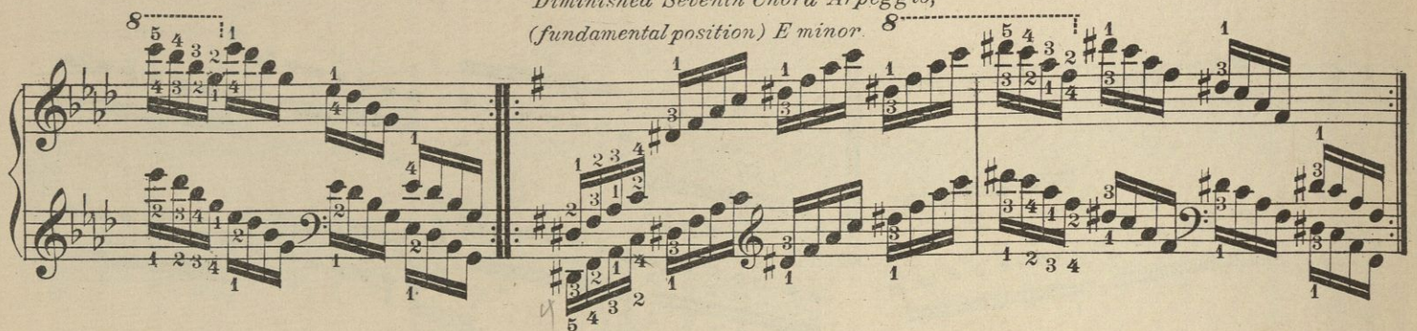
X

Secondary Seventh Chord Arpeggio, first degree, (fundamental position,) E flat major

Secondary Seventh Chord Arpeggio (fundamental position) A flat major

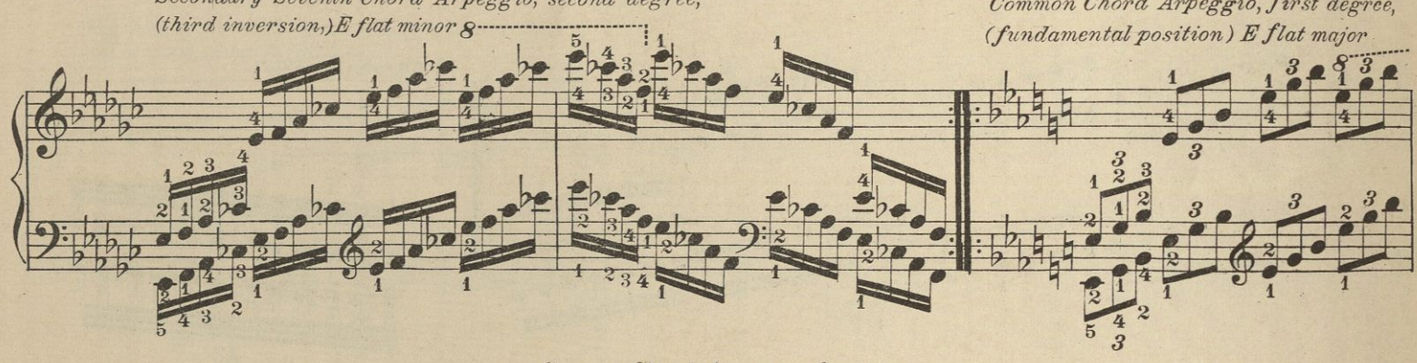


Diminished Seventh Chord Arpeggio, (fundamental position) E minor

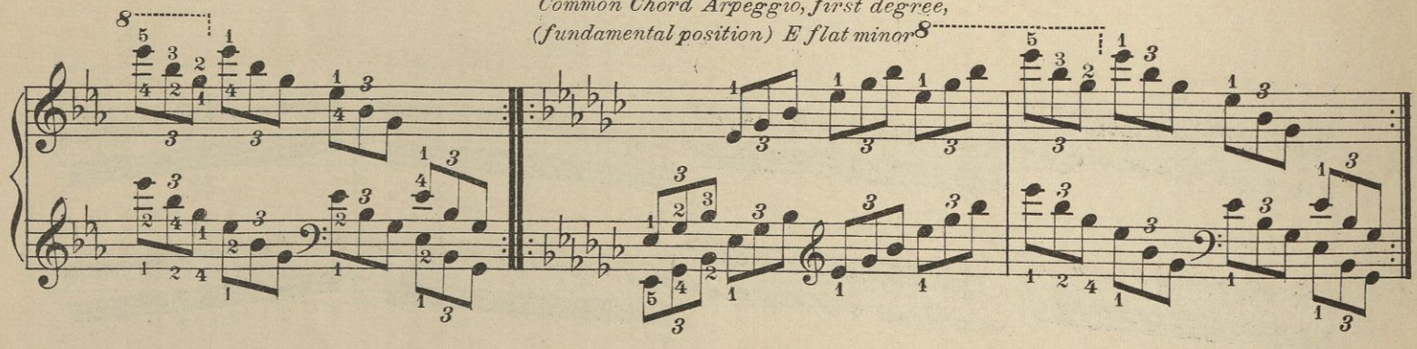


Secondary Seventh Chord Arpeggio, second degree, (third inversion,) E flat minor

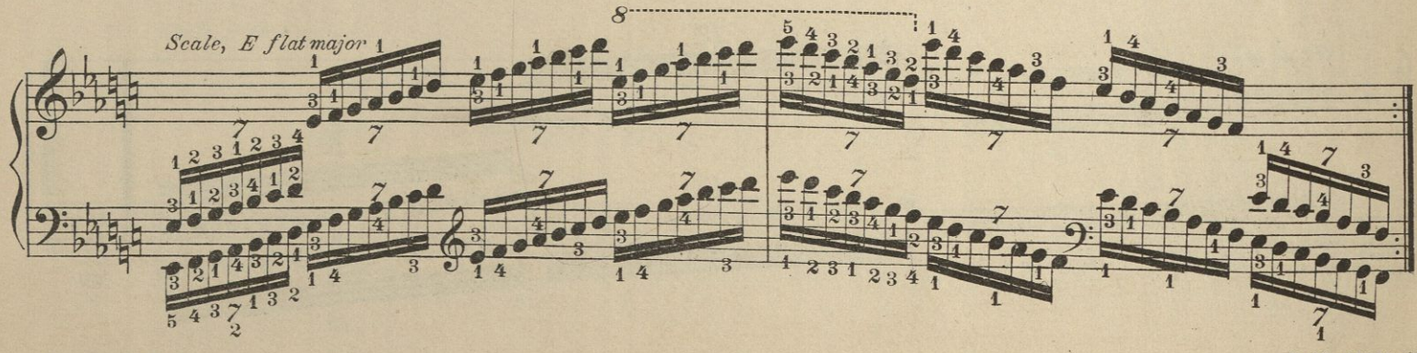
Common Chord Arpeggio, first degree, (fundamental position) E flat major



Common Chord Arpeggio, first degree, (fundamental position) E flat minor



Scale, E flat major



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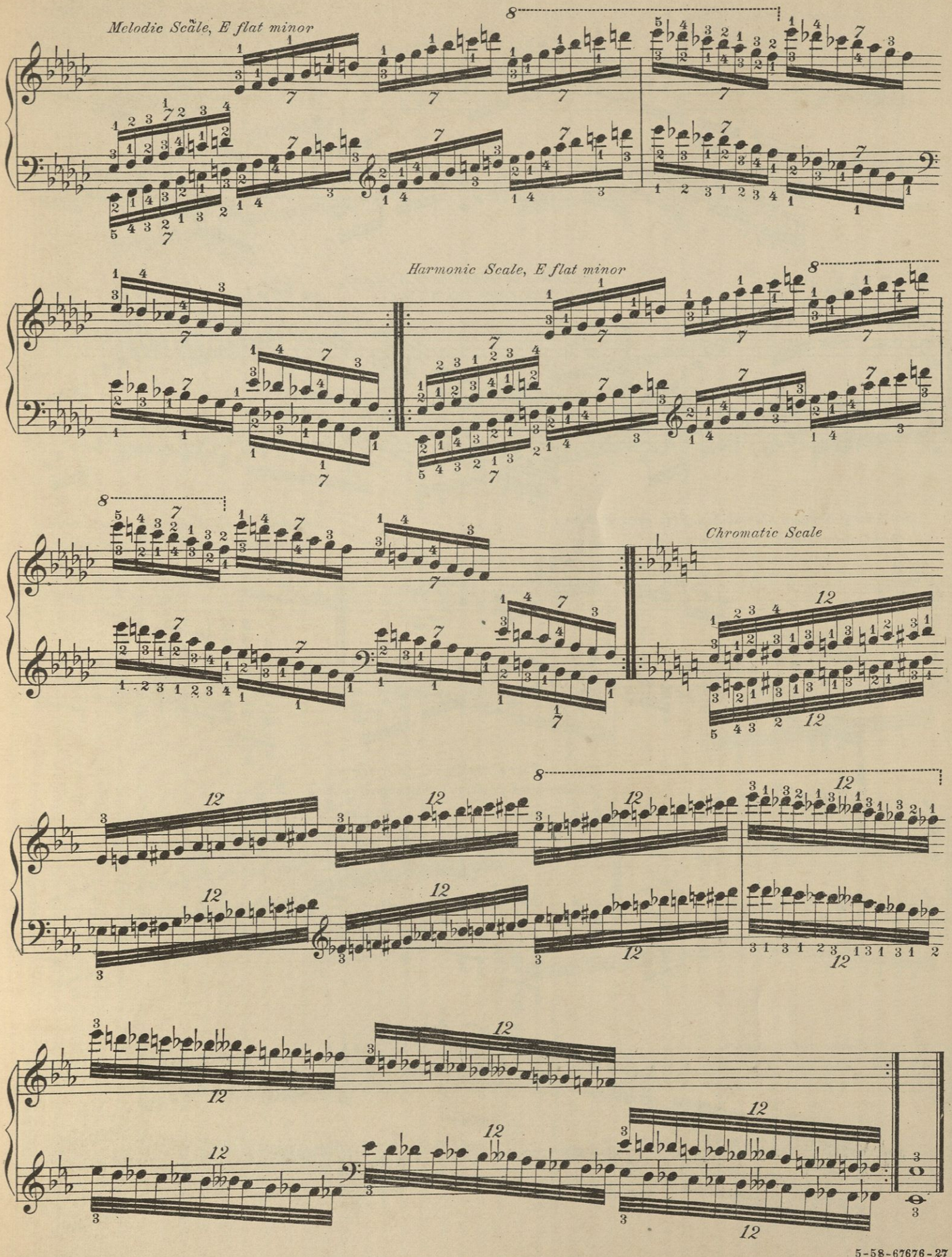
Melodic Scale, E flat minor
Harmonic Scale, E flat minor
Chromatic Scale

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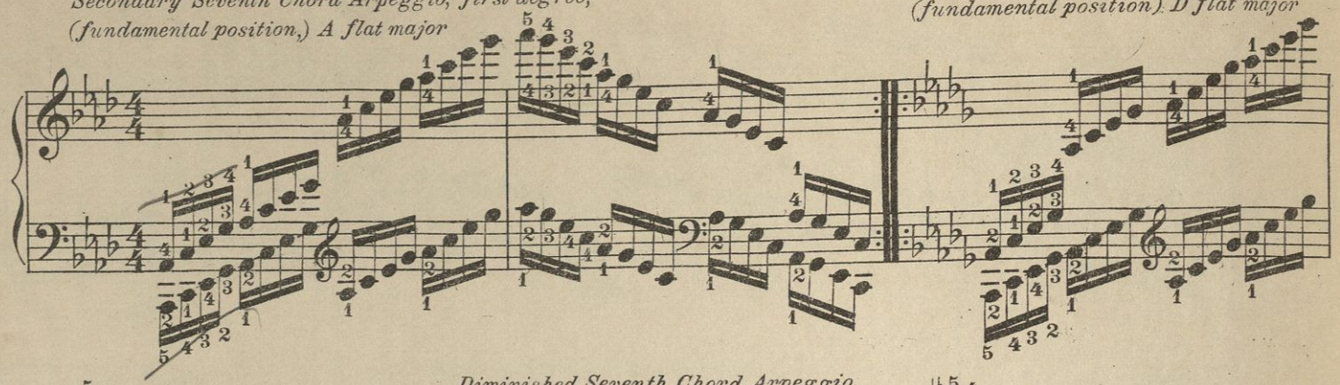
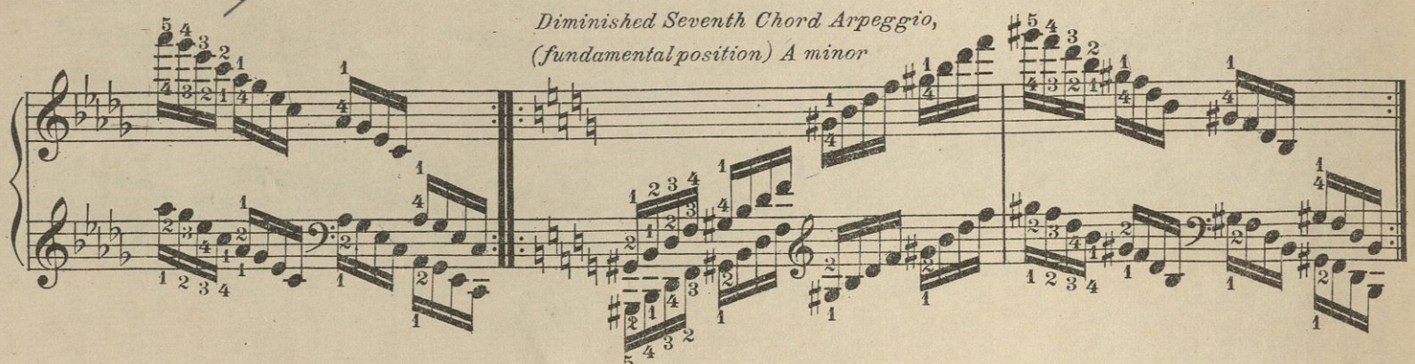
XI

Secondary Seventh Chord Arpeggio, first degree, (fundamental position,) A flat major

Dominant Seventh Chord Arpeggio, (fundamental position) D flat major

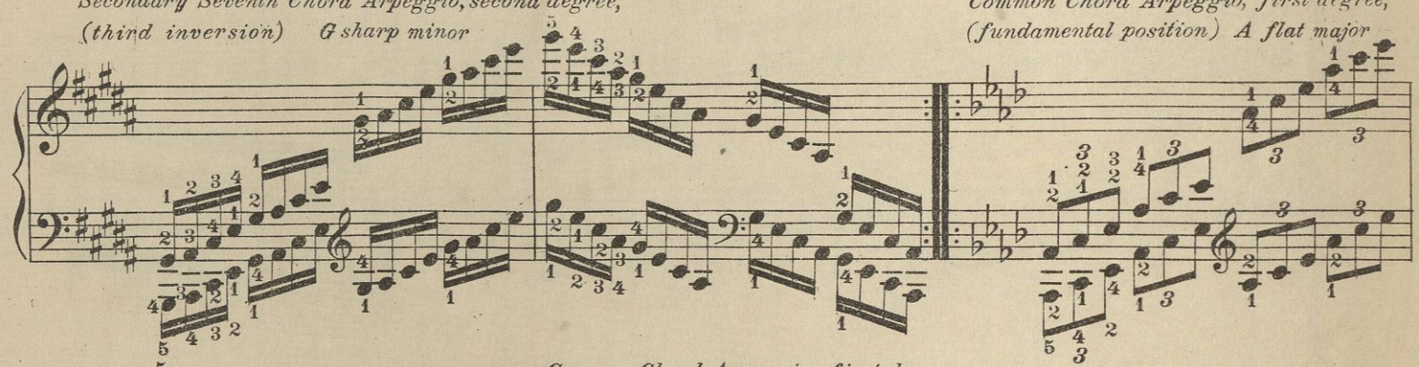


Diminished Seventh Chord Arpeggio, (fundamental position) A minor

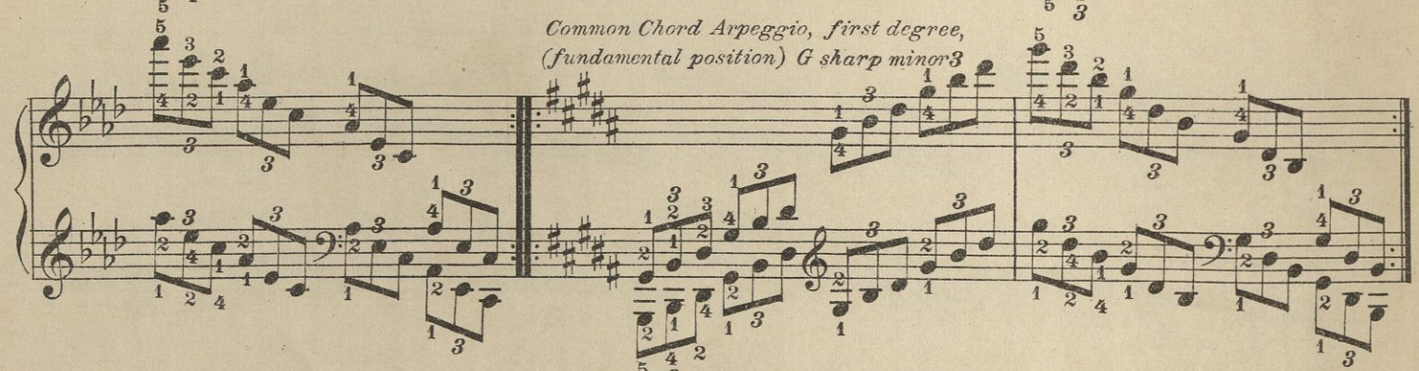


Secondary Seventh Chord Arpeggio, second degree, (third inversion) G sharp minor

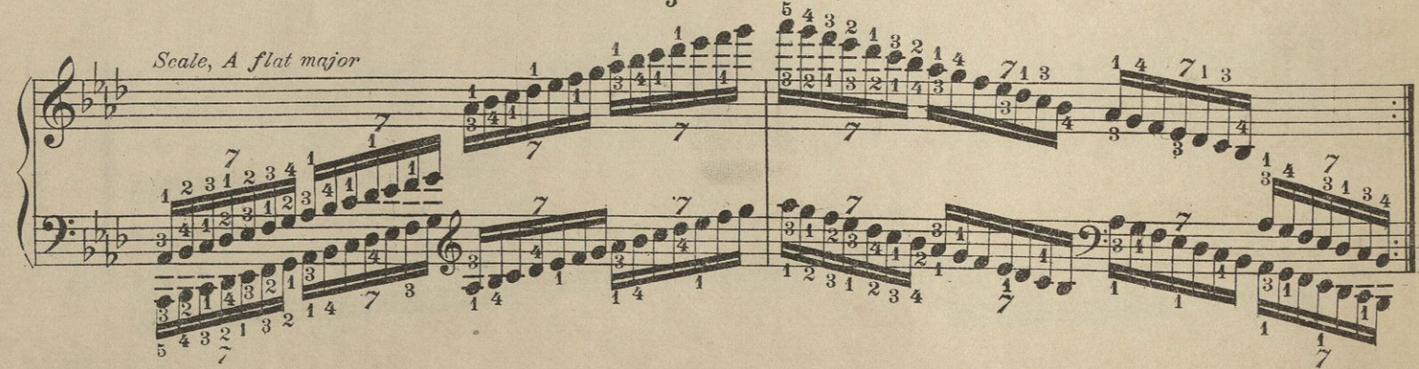
Common Chord Arpeggio, first degree, (fundamental position) A flat major



Common Chord Arpeggio, first degree, (fundamental position) G sharp minor



Scale, A flat major



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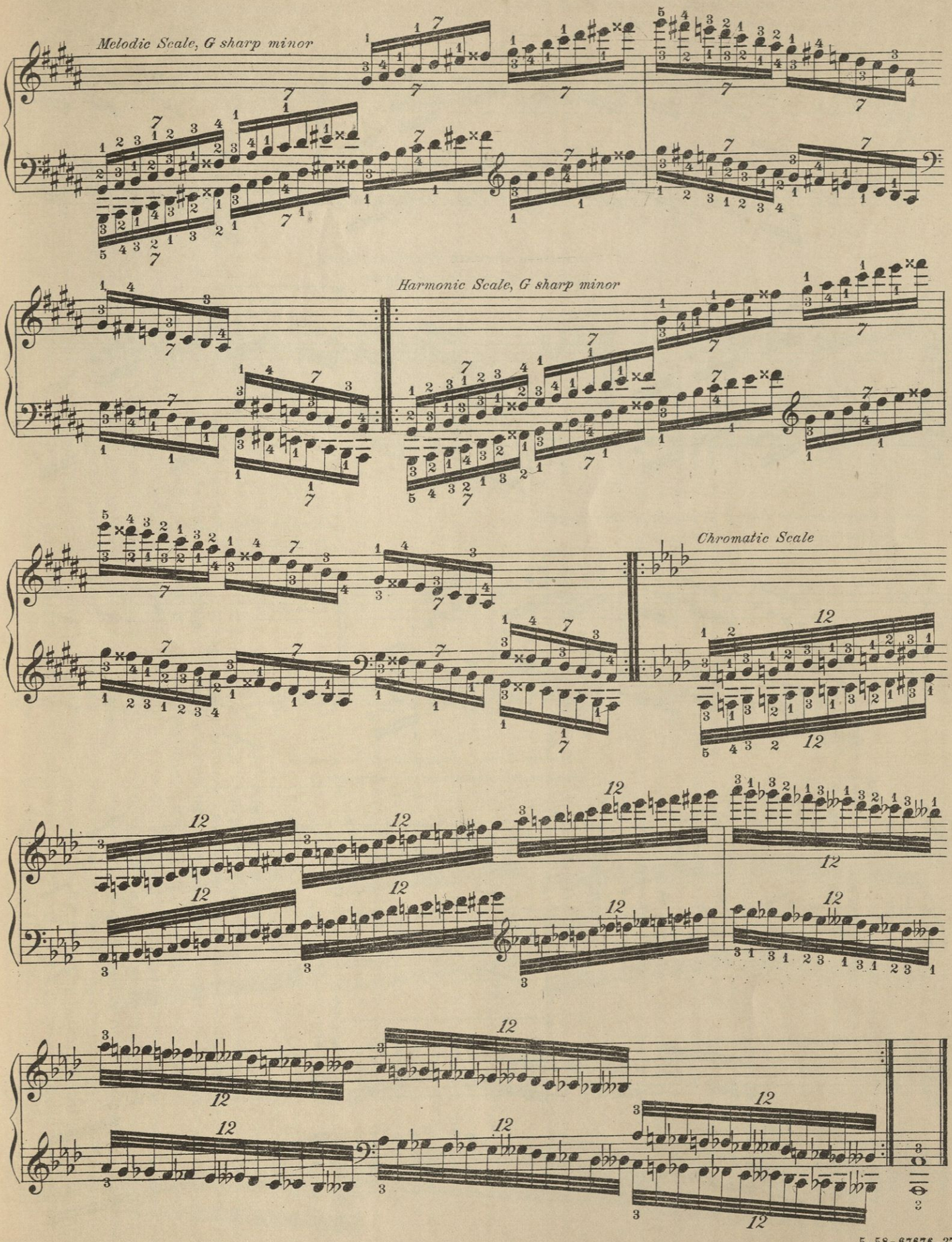
Melodic Scale, G sharp minor
Harmonic Scale, G sharp minor
Chromatic Scale

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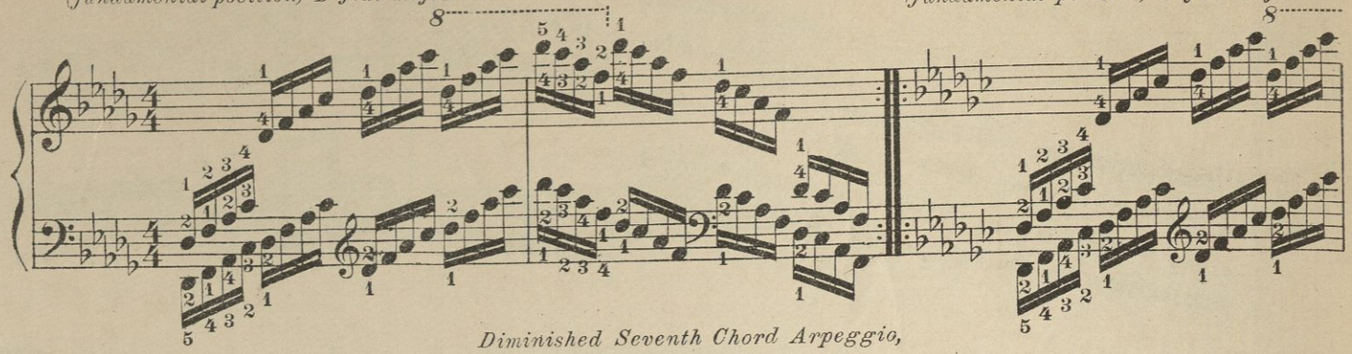
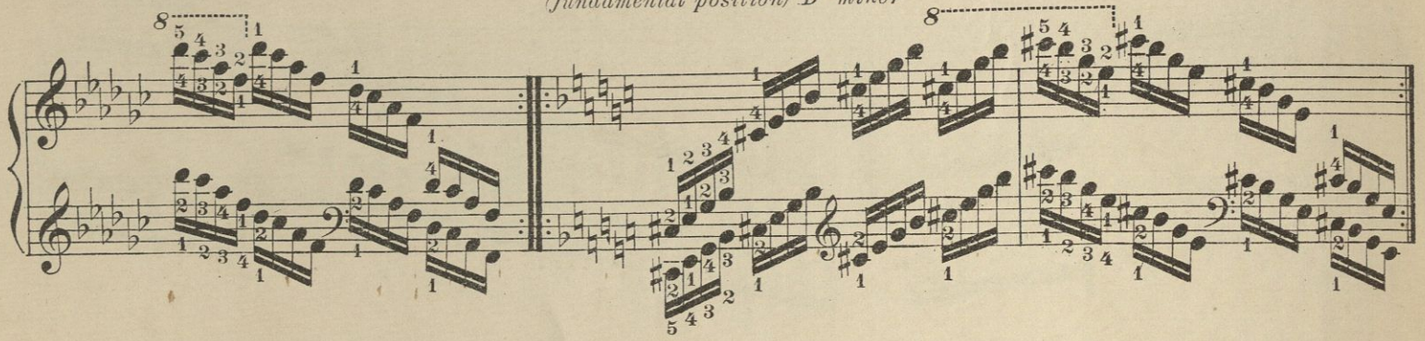
XII

Secondary Seventh Chord Arpeggio, first degree, (fundamental position) D flat major

Dominant Seventh Chord Arpeggio, (fundamental position) G flat major

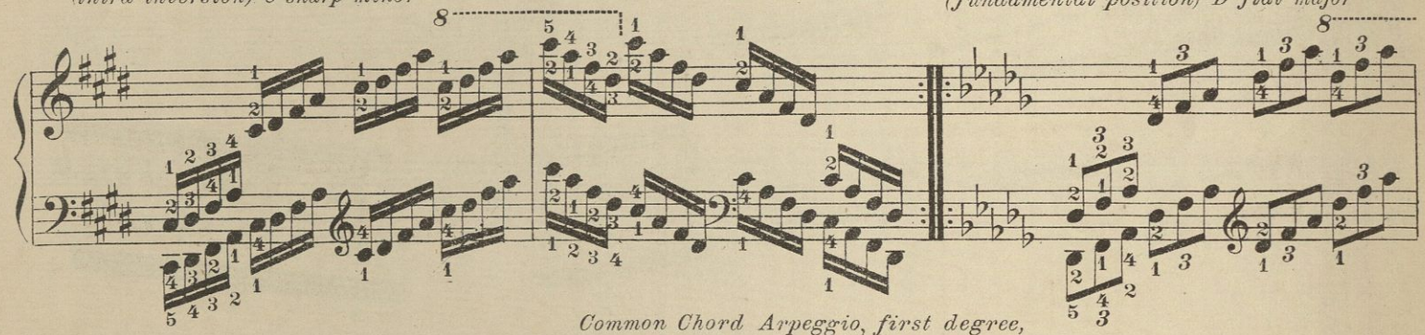


Diminished Seventh Chord Arpeggio, (fundamental position) D minor

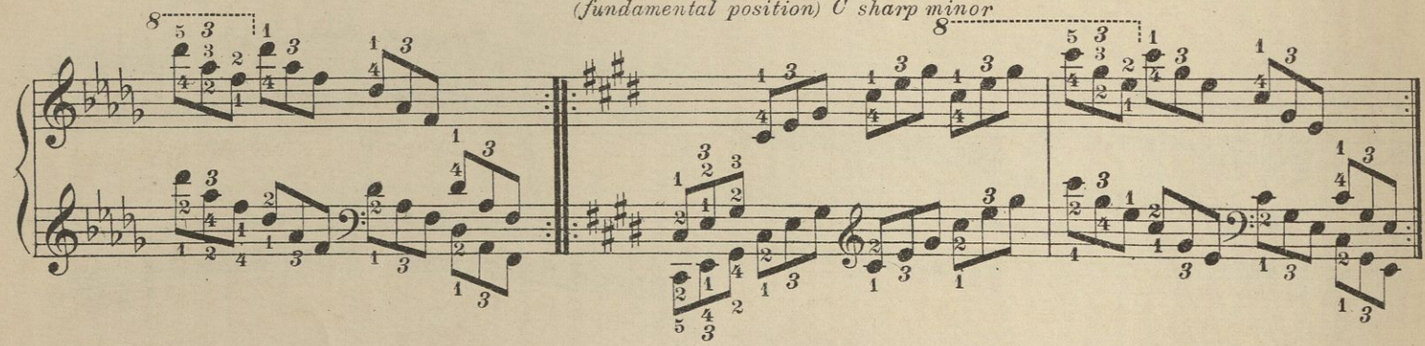


Secondary Seventh Chord Arpeggio, second degree, (third inversion) C sharp minor

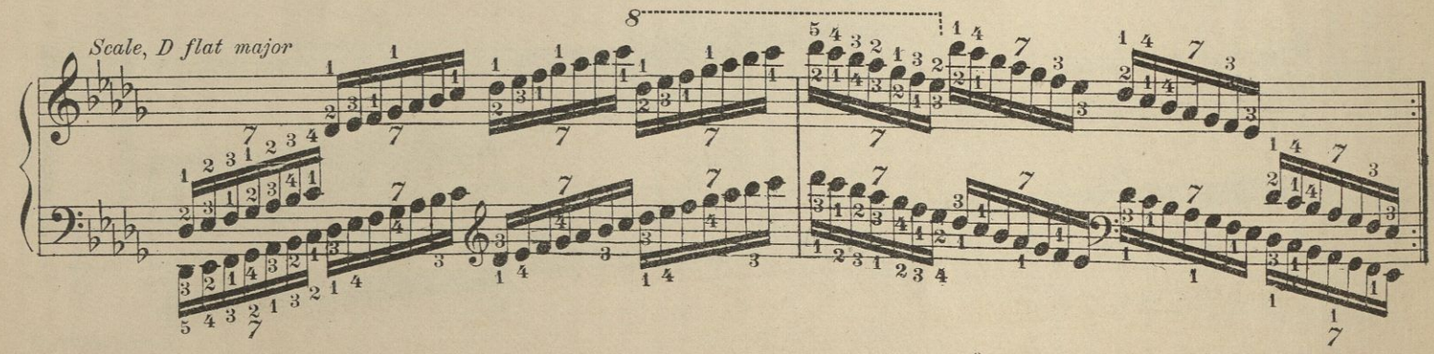
Common Chord Arpeggio, first degree, (fundamental position) D flat major



Common Chord Arpeggio, first degree, (fundamental position) C sharp minor



Scale, D flat major



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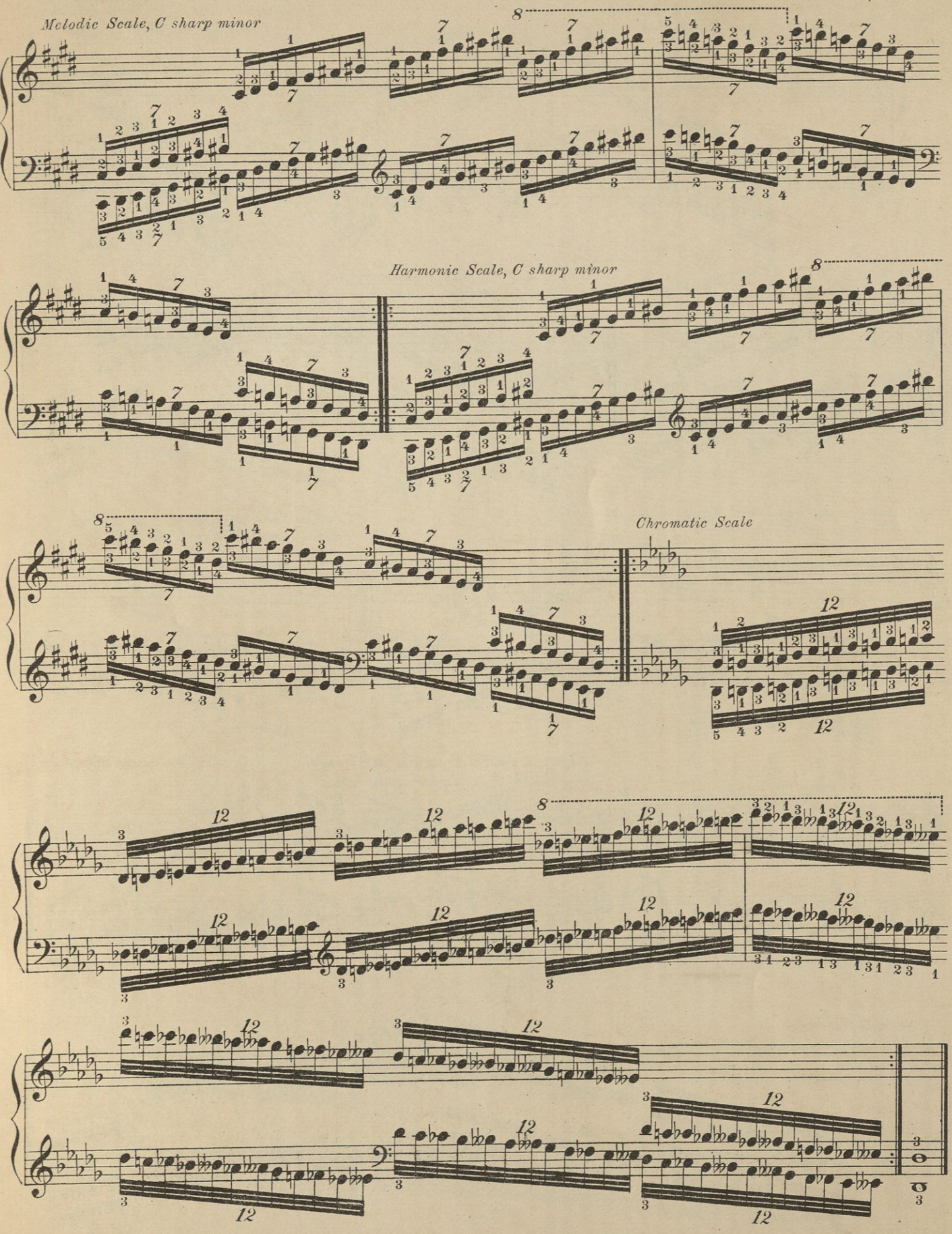
Melodic Scale, C sharp minor

Harmonic Scale, C sharp minor

Chromatic Scale



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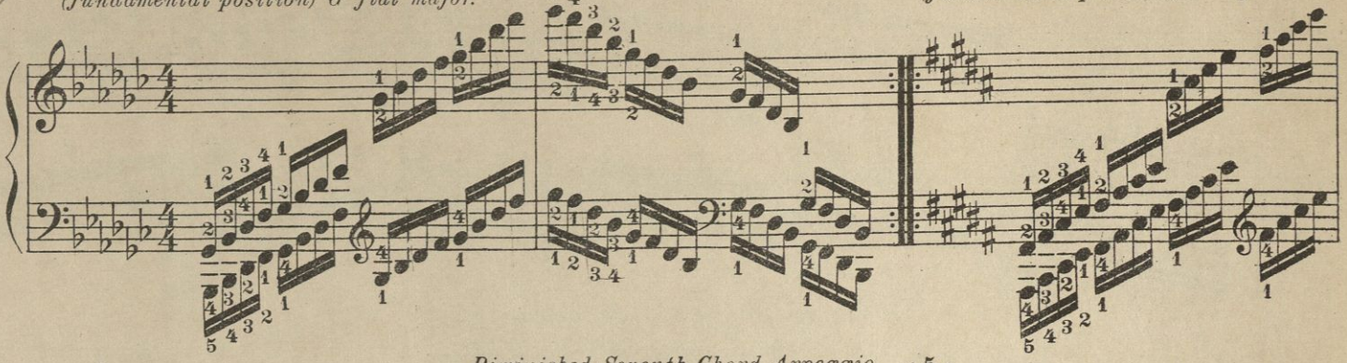
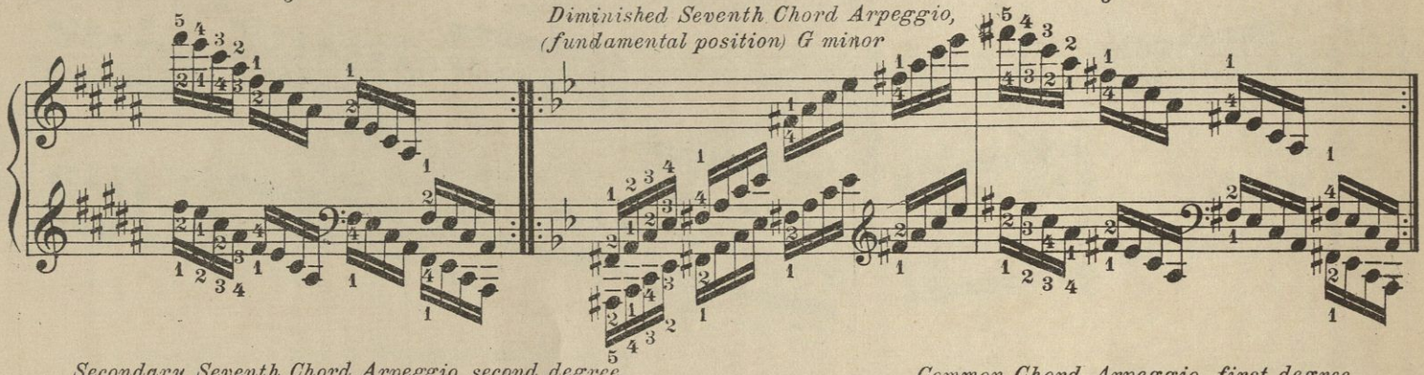
XIII

Secondary Seventh Chord Arpeggio, first degree, (fundamental position) G flat major.

Dominant Seventh Chord Arpeggio, (fundamental position) B major

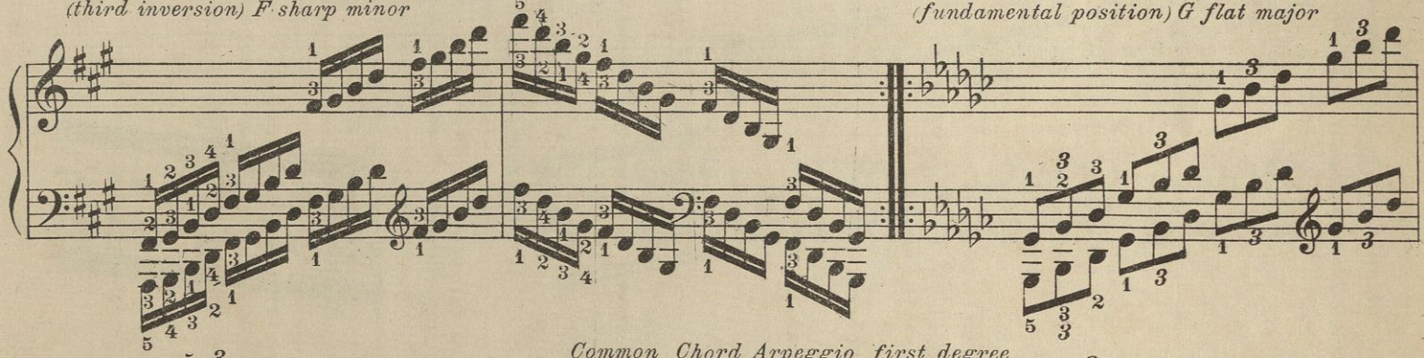


Diminished Seventh Chord Arpeggio, (fundamental position) G minor

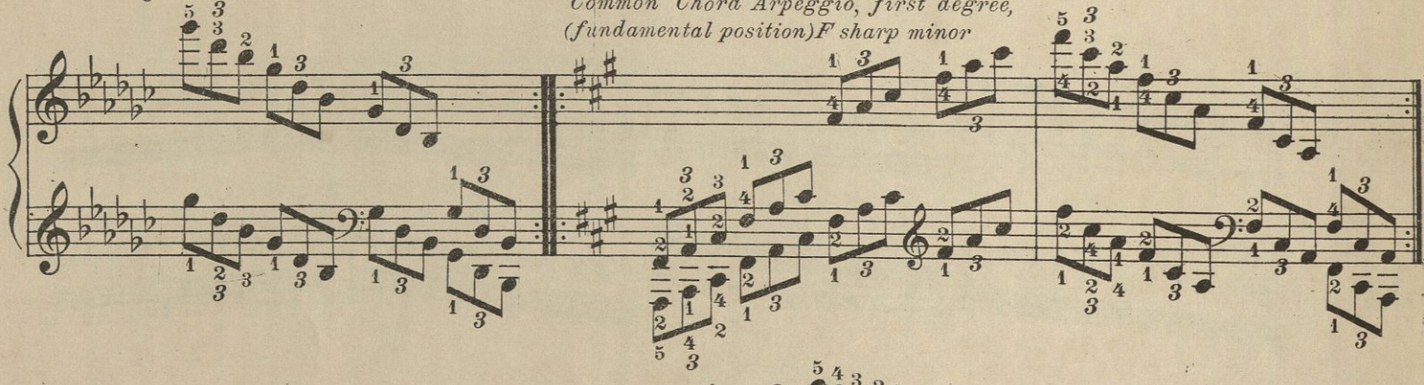


Secondary Seventh Chord Arpeggio, second degree, (third inversion) F sharp minor

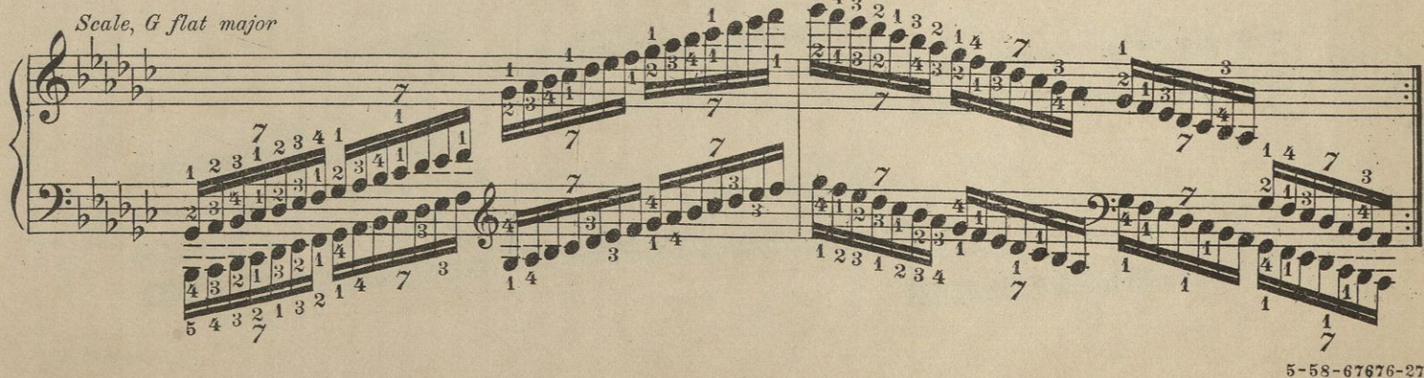
Common Chord Arpeggio, first degree, (fundamental position) G flat major



Common Chord Arpeggio, first degree, (fundamental position) F sharp minor



Scale, G flat major



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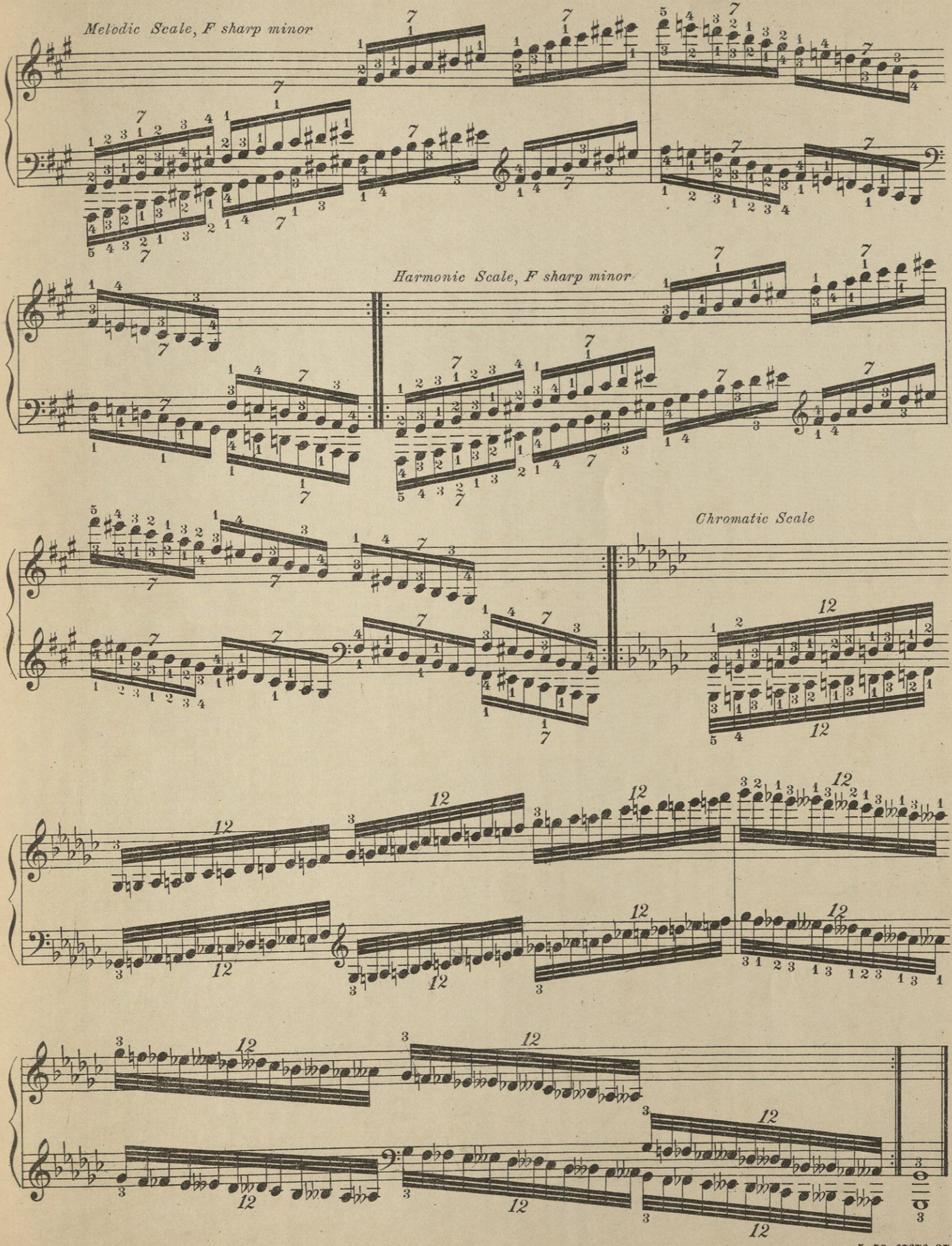
Melodic Scale, F sharp minor
Harmonic Scale, F sharp minor
Chromatic Scale

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